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Saturday 26 October 2013



# Amateur **photographer**

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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## **PENTAX K-3**

A giant step for Pentax  
New 24.3MP weatherproof DSLR

**HANDS-ON PREVIEW**

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**TESTED**

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Six of the best: Independent multifunctional dedicated guns



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Contrast control that adds impact to your people pictures



**TECHNIQUE**

PAGE 49

### **PAINTING WITH LIGHT**

How to create artistic lighting effects using an ordinary torch

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Together with **O<sub>2</sub>**



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**Amateur Photographer** For everyone who loves photography

**MANKIND** has proved itself pretty clever, and while perhaps we are not as sophisticated and intricate as Mother Nature, we are capable of designing and building some amazing views. Nature's landscape might be more traditionally beautiful than a modern office block, but that doesn't have to mean it is a more valid subject for our cameras. Nature has the appearance of a random way of arranging itself, while the human is likely to create a more limited number of variables, favouring simplicity, repeatability and practicality of manufacture. Natural and constructed views are just different, but both offer patterns, lines, shapes, atmosphere and the chance to be appreciated.

As autumn passes into winter, the photographer looking for green and pleasant lands will have to search further afield, but if he instead turns his eye to the wonders of the man-made environment he might find he has to travel no further than his front door.

Many of us search out the perfect location to leg-up our photographs, but Eric Foyer (page 24) shows us that when we work harder we need to travel less, and can shoot more. We need only to open our eyes, not the car door.



**Damien Demolder**  
Editor

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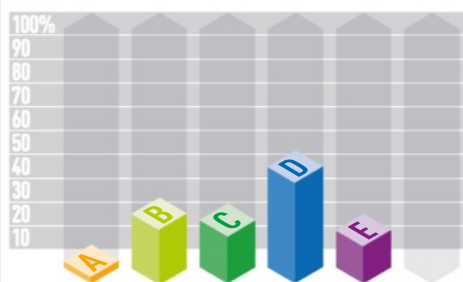
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AP readers speak out on the week's issues

## THE AP READERS' POLL

IN AP 5 OCTOBER WE ASKED...

Have you ever managed a great lightning or storm picture?



### YOU ANSWERED...

|                           |     |
|---------------------------|-----|
| A Yes, I have lots        | 2%  |
| B Yes, but only a few     | 22% |
| C No, although I've tried | 19% |
| D No, but I'd like to try | 42% |
| E It doesn't appeal to me | 15% |

**THIS WEEK WE ASK...** Do you photograph man-made environments as much as those of nature?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Powerful urban images from Eric Foyer

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## Nikon Digital SLR

### D5200

24.1 MP DX format  
Vari-angle LCD screen  
Full HD Movie

Available in Black, Red and Bronze  
D5200 Body ..... £519.00 £7.62 P/m  
D5200 18-55 Kit ... £599.00 £8.78 P/m



**£50** Cashback  
**£100 off a Nikon Explorer Kit with this camera**

### D5100

16.2 MP DX-format  
CMOS sensor  
Full HD Movies

D5100 Body ..... £349.00 £8.19 P/m  
D5100 18-55 Kit ... £399.00 £8.19 P/m  
D5100 18-55 + 55-200 VR Twin Lens Kit £579.00 £8.49 P/m



**£100 off a Nikon Explorer Kit with this camera**

### D3100

14.2 MP  
Intuitive use  
EXPEED 2 Engine

D3100 & 18-55MM VR Lens £299.00 or £7.89 Per month  
D3100 18-55 + 55-300 VR Twin Lens £529.00 or £7.76 Per month



**£20** Cashback  
**£100 off a Nikon Explorer Kit with this camera**

### D3200

24.2 MP  
EXPEED 3 Engine  
Full HD movies

Wireless Capability  
D3200 Body ..... £319.00 £7.48 P/m  
D3200 18-55 VR Kit ... £369.00 £7.58 P/m



**£30** Cashback  
**£100 off a Nikon Explorer Kit with this camera**

### D7100

24.1 MP DX format  
CMOS Sensor  
Optical low pass filter

D7100 Body ..... £889.00 £13.04 P/m  
D7100 + 18-105mm ... £1029.00 £15.09 P/m



**£100** Cashback  
**£100 off a Nikon Explorer Kit with this camera**

### D7000

16.2 MP CMOS sensor  
Full HD Video Recording

D7000 Body ..... £582.00 £8.53 P/m  
D7000 18-105 VR Kit ... £729.00 £10.69 P/m



**£70** Cashback  
**£100 off a Nikon Explorer Kit with this camera**

### D600

24.3 MP CMOS sensor  
39-point AF system  
Create Full frame Images

D600 Body ..... £1369.00 £20.08 P/m  
D600 24-85mm Kit ... £1749.00 £25.66 P/m



**£100 off a Nikon Explorer Kit with this camera**

### D800

36.3 MP FX sensor  
Autofocus system  
Full HD Video

D800 DSLR Body .. £1960.00 £28.76 P/m



**£160** Cashback  
**FREE Nikon 24-70 Cup when you buy this DSLR with a Nikon Lens**

### D800E

36.3 MP FX-format sensor  
Broadcast quality video  
Optical low pass filter

D800E Body ..... £2349.00 £97.87 P/m



**0% AVAILABLE**  
**FREE Nikon 24-70 Cup when you buy this DSLR with a Nikon Lens**

### D4

16.2 MP FX sensor  
Amazing speed  
Full HD Video  
User Friendly Enhanced Connectivity

D4 DSLR Body .... £4239.00 £176.62 P/m



**0% AVAILABLE**  
**FREE Nikon 24-70 Cup when you buy this DSLR with a Nikon Lens**

## Nikon Zoom Lenses

Nikon lenses are regarded as among the best optics in the world



|   |          |            |
|---|----------|------------|
| 10-24mm f3.5-4.5 G AF-S DX Lens .....   | £649.00  | £9.52 P/m  |
| 14-24mm f2.8G ED AF-S NIKKOR .....      | £1339.00 | £19.64 P/m |
| 16-35mm f4G ED VR AF-S NIKKOR .....     | £849.00  | £12.45 P/m |
| 16-85mm f3.5-5.6G ED VR AF-S DX .....   | £449.00  | £7.90 P/m  |
| 17-55 mm f2.8G ED-IF AF-S DX Zoom ...   | £1049.00 | £15.39 P/m |
| 18-200mm f3.5-5.6 G ED VR II AF-S ..... | £599.00  | £8.78 P/m  |
| 18-300mm f3.5-5.6 ED VR AF-S DX .....   | £699.00  | £10.25 P/m |
| 24-70mm f2.8G ED AF-S NIKKOR .....      | £1245.00 | £18.27 P/m |

|   |          |            |
|---|----------|------------|
| 28-300 mm f3.5-5.6G ED VR Nikkor ....   | £689.00  | £10.10 P/m |
| 24-120 mm f4G ED AF-S VR Nikkor ....    | £829.00  | £12.16 P/m |
| 55-300 mm f4.5-5.6G ED DX AF-S VR ...   | £289.00  | £N/A P/m   |
| 70-200mm f2.8G ED VR II .....           | £1599.00 | £23.46 P/m |
| 70-300mm f4.5-5.6G AF-S VR Nikkor ....  | £439.00  | £8.19 P/m  |
| 80-400 mm f4.5-5.6D ED VR AF Nikkor ... | £1269.00 | £18.62 P/m |
| NEW 80-400mm f4.5-5.6G ED VR .....      | £2199.00 | £91.63 P/m |
| 200-400mm f4G ED VR II AF-S NIKKOR ..   | £4939.00 | £72.47 P/m |

## Nikon Prime Lenses

Fixed focal length, The ultimate in image quality for your Nikon DSLR



|                                  |          |            |
|----------------------------------|----------|------------|
| 10.5mm f2.8G ED DX Fisheye ..... | £559.00  | £8.20 P/m  |
| 24mm f1.4G AF-S NIKKOR .....     | £1499.00 | £21.99 P/m |
| 35mm f1.4G AF-S .....            | £1349.00 | £19.79 P/m |
| 35mm f1.8G AF-S DXs .....        | £159.00  | £2.00 P/m  |
| AF-S 50mm f1.4G Lens .....       | £295.00  | £4.32 P/m  |
| 50mm f1.8G AF-S NIKKOR .....     | £155.00  | £2.32 P/m  |
| 85mm f1.8G AF-S NIKKOR .....     | £379.00  | £7.78 P/m  |

|                                    |          |             |
|------------------------------------|----------|-------------|
| 85mm f1.4G AF-S Nikkor .....       | £1199.00 | £17.59 P/m  |
| 200mm AF-S NIKKOR F2G ED VR II ... | £4149.00 | £60.87 P/m  |
| 300mm F/2.8G AF-S ED VR II Lens .. | £4045.00 | £59.35 P/m  |
| 400mm f2.8G ED VR AF-S NIKKOR ..   | £7159.00 | £105.04 P/m |
| 500mm f4G ED VR AF-S NIKKOR ...    | £5950.00 | £87.30 P/m  |
| 600mm f4G ED VR AF-S NIKKOR ..     | £7189.00 | £105.48 P/m |

## Nikon Macro Lenses

Get super close to your subject



|  |         |           |
|--|---------|-----------|
| 40mm f2.8G AF-S DX Micro NIKKOR .....  | £189.00 | £2.83 P/m |
| 60 mm f2.8D AF Micro-Nikkor .....      | £409.00 | £8.40 P/m |
| 60mm f2.8G ED AF-S Micro NIKKOR .....  | £409.00 | £8.40 P/m |
| 85mm f3.5G ED VR AF-S DX Micro .....   | £389.00 | £7.99 P/m |
| 105mm f/2.8G AF-S VR Micro-Nikkor .... | £639.00 | £9.37 P/m |

## Nikon Compact System



**NEW**  
**NIKON S1**  
**£50** Cashback  
Quick, Intelligent, Clean, minimal design

S1 11-27.5mm Kit - £479.00 £8.43 P/m  
S1 Twin Lens Kit - £619.00 £9.08 P/m



**NIKON V2**  
Interchangeable Lens System  
OFFER ENDS 04/09/13

V2 10-30mm Kit - £799.00 £11.73 P/m  
V2 Twin Lens Kit - £969.00 £14.23 P/m

## Nikon Teleconverters

## Nikon Speedlight Flash

### TC-14E II Teleconverter



£319.00  
£7.48 P/m

### TC-17E II Teleconverter



£319.00  
£7.48 P/m

### TC-20E III Teleconverter



£389.00  
£7.99 P/m



**Nikon SB700 Speedlight**  
**£239.00**



**Nikon SB910 Speedlight**  
**£359.00 £7.37 P/m**



**Nikon SBR1 C1 Commander Close Up Speedlight**  
**£579.00 £8.49 P/m**



**Nikon's one-year-old D600 has been replaced by a model more than £150 cheaper**  
See page 6



DSLRs £136 cheaper than last year • Average UK price: £486

## BRITAIN'S DSLR PRICES PLUNGE 22%

**IT MAY** be good news for consumers with an eye on their spending, but not for camera makers. The average price of an SLR in the UK has plummeted by £136 – more than 20% – over the past year, according to official figures.

The average selling price of an SLR was £486 in August, compared to £622 in the same month last year – a drop of 22%, according to figures seen by AP.

This contrasts with a 5% increase in the average price of fixed-lens cameras, while compact system camera (CSC) prices rose by around 4%, according to market analysts at GfK.

Commenting on the decline in SLR prices, GfK account executive Simon Whitehead told AP: 'Consumers have shifted their purchases towards the lower-specification entry-level models, which typically command a lower price.'

'When this is combined with the price erosion that is almost expected nowadays – and a shrinkage of the SLR market – the fall in prices that we have observed can be explained.'

Britain's imaging market fell

24%

He said that fixed-lens camera prices rose because bridge cameras and superzoom models, for example – which are more expensive than low-end compacts and have suffered less from smartphone growth – now make up a larger slice of the market.

The average price of a CSC was £380 in August 2013, while consumers could

expect to pay an average of £125 for a fixed-lens compact.

The news comes as the value of Britain's imaging market fell 24%, compared to August 2012 – slightly less than the 26% drop in July.

SLR sales declined by 30%, CSC sales by 32% and bridge cameras by 38%.

Revenue from sales of fixed-lens cameras fell 32%.

GfK says the imaging market has suffered from the loss of several 'high-profile' retailers at the end of 2012 and start of 2013, the 'cannibalisation' effect of smartphone and tablet growth, and a 'high-level' of camera ownership across the market.

Although GfK does not name Jessops in its latest newsletter, it is no secret that UK camera sales suffered after the 187-shop chain went into administration in January.

Jessops has since bounced back, with *Dragons' Den* star Peter Jones at the helm, albeit with a smaller number of stores.

Camera chain Jacobs was among the UK retailers to fall by the wayside in 2012, closing all of its 19 outlets.

## SNAP SHOTS

● World Press Photo organisers are set to tighten the judging process after misplaced speculation that last year's winning image may have been a composite. Judges say they will review the process of examining image files to help create 'more transparency'. Judges analysed the raw and JPEG entry of the 2012 winner Paul Hansen amid suspicion that it may have been manipulated, but concluded that there was no evidence of manipulating beyond retouching 'with respect to both global and local colour and tone', and backed their original decision.

● French artist JR took photos of people from a mobile photo studio mounted on the back of a small truck for an exhibition displayed on the walls of Somerset House in London earlier this month. He turned the portraits into giant black & white images.

## KODAK FILM MAN IS NEW RPS PRESIDENT

**THE ROYAL** Photographic Society (RPS) has chosen a former Kodak research scientist as its new president.

Derek Birch, who developed products such as colour films and papers for Kodak Ltd, will serve as RPS president until 2015, taking over from Roy Robertson.

His plans include boosting the society's educational function through 'online learning'.

Birch said: 'The society has much to offer all photographers, as well as supporting all aspects of imaging more widely.'

'During my term as president, I would like

to build on the work of my predecessors and further enhance the society's educational role through online learning and to expand the membership, which will allow us to more fully realise our founding aim of promoting photography.'

The RPS said that Birch's traditional photography background reflects the society's interests across art and science.

Birch retired in 2006, after 33 years at Kodak, and has been an active member of the RPS's Imaging Science Group.

He has served as RPS vice-president since 2011.



Derek Birch (left) with former RPS president Roy Robertson



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurlphotographer  
@ipcmedia.com

AP  
THIS  
WEEK  
IN...

1946

The Second World War had taken its toll on the size of AP. This week in 1946 it featured just over 30 pages. Not only that, the paper shortage had shrunk the number of copies AP was able to make available to readers, meaning the journal could not fulfil demand: 'Nearly three hundred successive issues of *Amateur Photographer* – to be exact, this is the 289th – have been published since the shortage of paper resulting from the war compelled us to cut down our editorial pages to the number that this issue contains. This final reduction took place on 23 April 1941, and every week since that date the space at our disposal has been precisely the same. We are glad to say that next week's AP, at last, will be just a little fatter, and we hope that never again will it be reduced to quite such elegantly slim lines as in the period of over five years now ending.' AP pledged to churn out 'considerably more' copies nationwide in the coming weeks, as a result of extra paper rations.

Subscription, Home and Overseas, £1 12s. 6d. (At 9 Head Office: Dorset House, Stamford St., London, S.E.1. Telephone

## A Little Fatter

Nearly three hundred successive issues of *Amateur Photographer*—to be exact, this is the 289th—have been published since the shortage of paper resulting from the war compelled us to cut down our editorial pages to the number that this issue contains. This final reduction took effect on April 23rd, 1941, and every week since that date the space at our disposal has been precisely the same. We are glad to say that next week's *A.P.*, at last, will be just a little fatter, and we hope that never again will it be reduced to quite such elegantly slim lines as in the period of over five years now ending.

If it were not for the insistent demand for more copies, which till now we have been unable to fulfil, we should have been able to make the forthcoming increase in size



'Same robust build' and faster frame rate

# NIKON REVAMPS FULL-FRAME D600

**NIKON** has updated its one-year-old full-frame D600 to launch the D610, with improvements including a slightly faster six-frames-per-second burst rate.

Due in shops on 18 October, the 24.3-million-pixel, FX-format DSLR is claimed to be 0.5fps faster than the D600 it replaces.

Priced £1,799.99 (body only), it is more than £150 cheaper than the launch price of its predecessor.

Highlights are also said to include a new Quiet Release burst mode that is designed to allow the user to shoot 'in near-silence at 3fps'.

Features include ISO 100-6400, extendable up to 25,600 and down to ISO 50.

Like the D600 – which targeted high-end enthusiasts – the newcomer borrows its Multi-CAM 4800 39-point AF system from Nikon's flagship professional DSLR, the D4.

Featuring a magnesium-alloy top and rear frames, the D610 is claimed to have the same 'robust build' as the D600.

It is weather-sealed to the same degree as the higher-end D800, says Nikon.

The D610 will also come in a kit with a 24-85mm lens, priced £2,299.99.

# CLUBNEWS

Club news from around the country

## FARNBOROUGH CAMERA CLUB

The club is due to stage a talk by Tom Mackie on Friday 29 November. Tickets cost £10.50 for non-members (£7 for members). An Evening With Tom Mackie takes place at 7.45pm at Heatherside Community Centre, Martindale Avenue, Heatherside, Camberley, Surrey GU15 1BB. For tickets, call Ken Whalley on 07973 321 181 or email tickets@whalley.info.

# MANFROTTO UNVEILS 190 TRIPODS

**MANFROTTO** has unveiled a new series of tripods under the banner '190'.

Aimed primarily at photo enthusiasts, the 190 line-up features a 90° column that can be accessed when needed using 'one-finger' operation, from the base of the centre column.

The 190 uses a Quick Power Lock system, designed to enable fast, complete extension of the tripod's legs 'with operation of all locks, on each leg, possible with one hand', according to Manfrotto.

Tripods in the 190 series, which cost from £184.95 and come in aluminium and carbon-fibre versions, include a rotating levelling bubble.

For details visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).





## SNAP SHOTS

● Pentax will next month debut a limited-edition 'Premium Silver' version of the K-3, of which only 2,000 have been made, with around 50 expected to reach UK shores. A new 55-300mm f/4-5.8 'WR' (£399) lens, featuring an HD coating, is also set to debut in November, plus the brand's first weather-resistant battery grip, the AA-battery-compatible D-BG5.

● Adobe has refused to say how many UK customers are among the 2.9 million suspected victims of computer hacking reported by the photo software giant (see *News*, AP 19 October). Adobe has declined to elaborate on the blog posted by the firm's chief security officer Brad Arkin earlier this month. The firm's spokespeople, both in the UK and the US, have declined to provide comment about the impact on UK customers, despite repeated requests by AP.

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on iTunes

'Signor 1857' to leave UK

# HISTORIC PHOTO ALBUM LOST TO NATION

**THE EARLIEST** recorded photo album belonging to pioneering British photographer Julia Margaret Cameron will end up overseas after a Government attempt to stop it leaving the UK failed.

Earlier this year, the UK Government placed a temporary export ban on 'Signor 1857' – an album containing 35 works by various photographers – saying it was at risk of leaving Britain if the £121,250 needed to buy it could not be found.

The album had already been bought by an overseas buyer and was regarded by experts as a national treasure – prompting the export ban.



COURTESY DEPARTMENT FOR CULTURE, MEDIA & SPORT

Hopes had been raised when a potential UK buyer then declared a serious interest in the album – believed to be the earliest of eight that Cameron owned before she took up

photography. The album was credited as helping to shape the images the photographer would go on to create.

The Government extended the export ban for three months in a bid to allow the prospective buyer to raise the money, but the funds failed to materialise in time.

A spokesman for the Department for Culture, Media and Sport (DCMS) confirmed that the deadline expired at midnight on 8 October, allowing its buyer to take it out of the UK.

'The export licence will be granted,' the DCMS spokesman told AP.

In May, Culture Minister Ed

Vaizey said the album was of 'outstanding significance for the study of 19th century photography'.

The original 8 July deadline to raise the funds was extended until 8 October in the hope that a 'serious intention' to purchase the album would be made – to keep it in the UK.

The album is believed to have been given to Cameron as a gift by her artist friend George Frederic Watts.

Neither the name of the buyer, nor the destination of the album, have been disclosed.

The DCMS would not say if the prospective purchaser is a UK organisation or an individual.

## RARE TITANIC IMAGE SURFACES

**AN 'EXTREMELY** rare' photograph depicting burials at sea of *Titanic* disaster victims has been uncovered for an auction later this month.

The image has been plucked from an archive belonging to RD 'Westy' Legate, an officer

on a cable-laying ship that was involved in the recovery of hundreds of bodies following the tragedy in April 1912 that claimed the lives of more than 1,500 people.

A spokesman for auctioneers Henry Aldridge and Son in Wiltshire, where the photo is expected to fetch £3,000–£5,000 on 19 October, said: 'It's a rare image, as it not only gives us a snapshot into one of the less well-known chapters of the story, but it also dispels the myth of the process being an ordered one – with bodies piled two or three high, in sacks on deck...'

The Devizes auction house



IMAGE: COURTESY HENRY ALDRIDGE AND SON

added: 'Despite the number of bodies buried at sea, visual records of the burial and service,

such as this photograph, are almost non-existent, even in period publications.'

## AP READER WINS RICOH GR

**A PHOTOGRAPHER** from Leicestershire has won a Ricoh GR compact camera in an outdoor photoshoot on London's South Bank, organised by AP.

Simon Sperry was deemed to have taken the best shot during the recent Ricoh GR Experience Day, beating fellow

photographers Bruce Marshall, Karl Da Silva, Bill Richardson and Andre Bogaert.

The group (pictured right) were challenged to take wideangle photos on the South Bank using the Ricoh GR – with AP Editor Damien Demolder giving them tips on the best locations and techniques.

The photographers had won the chance to take part through an earlier wideangle photo competition run on the AP website.



**Pictured clockwise from top left: Bruce Marshall, Simon Sperry, Karl Da Silva, Andre Bogaert and Bill Richardson**



© DAVID BAILEY

## SNAP SHOTS

● Leica has unveiled a new 45mm f/2.8 lens for its S-system medium-format cameras. The Elmarit-S 45mm f/2.8 Asph is designed to deliver the 35mm viewing-angle equivalent of a 35mm lens and is the ninth lens in the S system. The new lens costs £5,500 for the version that contains a built-in central shutter, and £4,650 without.

● A Billingham bag is up for grabs to the winner of an online food photography competition. Twitter users who take part in International Food Photography Day on 14 November will be entered into a draw to win prizes that include a 550 Billingham Bag. 'We are encouraging everyone to celebrate the art of food photography by having brunch or lunch with a friend, work colleague or family member,' said a spokesperson. Entries must be posted using the hashtag #FoodPhoto13. Visit [www.internationalfoodphotographyday.com](http://www.internationalfoodphotographyday.com).

## Images at National Portrait Gallery

# UNSEEN BAILEY PHOTOS TO GO ON DISPLAY

**NEVER**-before-seen photographs by David Bailey are set to feature in an exhibition at the National Portrait Gallery, London, in February.

Titled Bailey's Stardust, the show will feature more than 250 images, all chosen by Bailey himself.

The selection includes photographs from Bailey's 2012 travels to the Naga Hills in India, as well as a new portrait of supermodel Kate Moss (above).

Sandy Nairne, director of the National Portrait Gallery, said: 'Bailey's Stardust is a very special event. It offers an exceptional opportunity to enjoy the widest range of the

mercurial portraits created by David Bailey, one of the world's greatest image makers.'

Two of Bailey's acclaimed bodies of work will be displayed: Box of Pin-Ups comprises poster prints of '60s celebrities; and Bailey's Democracy, in which Bailey asked every visitor to his studio if he could photograph them naked.

Bailey's Stardust will be showing at the National Portrait Gallery, St Martin's Place, London WC2H 0HE from 6 February-1 June 2014.

A hardback book of the same title, designed by David Bailey, will accompany the exhibition, priced at £45.

## NEW CONTEST TARGETS STUDENTS

**A NEW** student photography competition has been launched. Called the Societies' Student Photographer of the Year, it is open to full-time photography students and offers a first prize worth more than £800.

It is organised by The Societies, a body that includes the Society of Wedding and Portrait Photographers.

The Societies' CEO Phil Jones

said there will be no preference on genre. 'We are eager to see a broad range of topics... from images captured on high-end cameras to images showing the capabilities of smaller cameras or even mobile phones,' he said. 'We are simply looking for creativity and imagination.'

The closing date for entries is 31 December 2013. For more details visit [thesocieties.net](http://thesocieties.net).

# In next week's AP

## On sale Tuesday 29 October

### ON TEST



## OLYMPUS OM-D E-M1

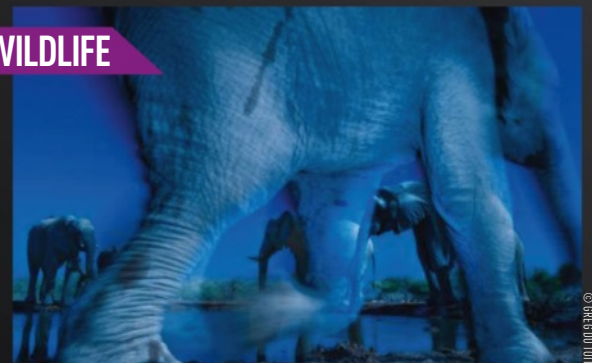
The addition to the Olympus OM-D range has arrived, but is the new micro four thirds system camera up to the task? We find out

### HANDS-ON

## SONY ALPHA 7 AND 7R

We get our hands on the new 24 and 36-million-pixel, full-frame-sensor compact system cameras

### WILDLIFE



© SREEDHAR

## ANIMAL MAGIC

Wildlife Photographer of the Year judge **Jim Brandenburg** takes a closer look at the 2013 winners of the WPOTY awards

### APOY

In association with

**Panasonic LUMIX G**

## APOY ROUND 10

We have Panasonic prizes worth more than £2,000 in the final **Under the Weather** round of APOY 2013

# APOY 2013

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



# Exciting offers on Smart NX Cameras

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## AP hands-on Pentax K-3

Could the 24.3-million-pixel **K-3** be the camera so many **Pentax** users have been waiting for? **Richard Sibley** takes a first look at this promising enthusiast-level DSLR

**DESPITE** Pentax releasing a number of excellent DSLR cameras over the past few years, there has often been little variation or any real standout features that would warrant existing Pentax users upgrading to the latest DSLR. The exception to this is the K-5 IIS, which has an increased resolution due to the decision to remove the anti-aliasing filter in front of the camera's 16.3-million-pixel sensor.

The new Pentax K-3 is very different. Significantly, the camera uses a Sony 24.3-million-pixel CMOS sensor, which is presumably the same sensor as that used

in a number of other popular cameras, including the Sony NEX-7 and Alpha 77. The 24.3-million-pixel resolution is a big increase from the last four Pentax DSLRs – the K-5, K-30, K-5 II and K-5 IIS – which are all 16-million-pixel models.

Like the K-5 IIS, Pentax has opted not to have an anti-aliasing filter in front of the sensor in the K-3, which means it should have greater resolving power than we might expect from a 24-million-pixel sensor. For some users moiré patterning may be a concern, but Pentax has developed an ingenious anti-aliasing effect that utilises

**'Its feature set would not look out of place on a professional DSLR camera'**

the on-sensor image stabilisation. When activated, the sensor moves during the exposure by just enough to blur the image by a pixel or two, which Pentax claims produces the same effect as an anti-aliasing filter.

For the Pentax DSLR user, the increased resolution alone is probably enough to warrant an upgrade, but the K-3 has so much more to it than an improved sensor.

### KEY FEATURES

I look forward to testing the full capabilities of the K-3's 24.3-million-pixel sensor, particularly how much detail it can resolve and whether the anti-aliasing sensor's shift feature works in real-world tests. With a maximum sensitivity of ISO 51,200, 14-bit raw capture and a very impressive 8.5fps shooting rate, enthusiast photographers are well catered for.

Thanks to the K-3's built-in sensor-based image stabilisation, all lenses used on the K-3 are stabilised, regardless of whether they are brand new or a 30-year-old manual-focus K-mount lens. The AF system is another new feature. The system now has 27 AF points, 25 of which are cross-type. The centre points are sensitive down to f/2.8, which allows for better focusing speed and accuracy in low light with f/2.8 lenses. Although the number of AF points may pale a little in comparison to the 51-point system that Nikon has employed in its cameras for a number of years, 27 points should be more than enough for most photographers.

### BUILD QUALITY

One of the things we like about Pentax DSLRs is their rugged nature. The K-3 is no exception, as it has a fully weather-sealed magnesium-alloy body. More importantly, the range of Pentax WR (weather-resistant) lenses is growing, and the K-3 can be bought with a variety of weather-sealed lenses, including the standard 18-55mm f/3.5-5.6 WR kit lens. A weather-sealed battery grip and two weather-sealed flashguns are also available.

Also making the K-3 attractive to demanding photographers is the durability of the shutter, which has been tested up to 200,000 actuations. This will be particularly appealing to those photographers keen to take advantage of the K-3's ability to create time-lapse videos at a 4K resolution – and just in time for the new 4K high-definition televisions that have arrived in shops recently.

### AT A GLANCE

- 24.3-million-pixel, Sony-made CMOS sensor
- 27-point AF (25 cross-type points)
- Fully weather-sealed, magnesium-alloy body
- Compatible with SD cards, Flucards and Eye-Fi cards
- ISO 100-51,200
- Price £1,099.99 body only



In the hand, the K-3 feels tough and strong. It has a reassuring weight to it, without being overly large and heavy. All the buttons are in logical places, and the camera should feel familiar to most DSLR photographers, not just Pentax users.

Like other recent Pentax DSLR cameras, the K-3 has a 100% optical viewfinder and an equally impressive screen. The 3.2in, 1.037-million-dot screen is gapless, meaning there is no air gap between the LCD panel and the protective glass. The result is a screen that has reduced reflection, and one that is bright, with rich colours and a good range of contrast. It looked stunning in the pre-production sample of the camera that we saw.

#### DATA AND CONNECTIVITY

The K-3 has dual SD card slots for storing images and to enable Pentax Flucards to be used. These SD-compatible cards essentially give the Pentax K-3 Wi-Fi connectivity. Unlike Eye-Fi cards, which only offer image transfer to a smart device, Flucards allow for full control of the camera's exposure settings and focusing, as well as a mirrored live view display from a smartphone or tablet. The final specification of what will be compatible with the Flucards has yet to be finalised, although Android and iOS should both be supported. The images we saw of a device operating the

**The button layout of the Pentax K-3 is straightforward and has a familiar feel to it**



**A top LCD screen provides current shooting and exposure information**

K-3 also showed a web-browser window, suggesting that remote control via a web-based interface may be possible, although this will most likely be via an ad-hoc connection rather than being able to control the camera from anywhere in the world via a computer.

The K-3 is also compatible with standard Eye-Fi cards for those who just want to copy images via Wi-Fi. Getting images off the camera in a more conventional manner is made faster with the addition of a USB port on the side.

#### FIRST IMPRESSIONS

Pentax now has a full line-up of DSLR cameras, from the K-50 and K-500, to the K-5 II and K-5 II S, with the new K-3 increasing its range. Yet what is different is that the K-3 offers a real alternative, not only in terms of resolution but also in its feature set, which wouldn't look out of place on a professional DSLR camera.



If the resolution and image quality match what we have seen from other cameras containing the Sony sensor, the K-3 could be a real prospect for Pentax. It could help rebuild its DSLR brand, and provide a real alternative to rival Canon and Nikon. The K-3 seems to be a camera that will allow Pentax to compete with them on the same level. I'm really looking forward to testing this camera in the next couple of months.

The Pentax K-3 will be available in November, priced £1,099.99 body only. **AP**

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BOOK

## Nightwatch

By Noel Kerns  
Carpet Bombing Culture,  
£24.95, hardback, 280 pages,  
ISBN 978-1-908-21102-6

**IN HIS** book *Nightwatch*, Noel Kerns tours ghost towns and abandoned buildings across the USA, vividly bringing them to life with judicious application of a torch and a theatrical gel. A wistful melancholy pervades the book, most poignantly when an abandoned settlement is bisected by a traffic trail – a reminder of how life and progress have passed these places by. Kerns' exposures vary significantly (the length of the stars is a clue), giving images of otherwise similar-looking structures a pleasing variety.

One complaint is that the technical information is a little scant – it would be lovely to learn how Kerns achieved his shots. Luckily, you can learn more about light painting, and how to use the torch free with this week's issue, by turning to page 49.



# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



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## Brazil

By Regis St Louis  
Goodman Fiell, £30, hardback,  
320 pages, ISBN 978-1-84796-052-8

**NOTHING** to do with the Terry Gilliam film, *Brazil* by Regis St Louis is a photographic tribute to the past, present and future of one of South America's largest nations. The pictures come with detailed captions brimming with little-known facts about the country, and it's a pleasure to see it come alive with imagery from such vibrant events as the carnival festivities. Art, music, film and literature of Brazil are all represented, not to mention the nation's ferocious love affair with football.

On the photographic side, the wildlife and nature shots probably take the crown for most spectacular, although oddly it's the architectural shots that give them the closest run for their money. The obligatory shot of the Christ the Redeemer statue is, of course, stunning, and the photographs from the inner cities, including the *favelas* (shanty towns), give the book a little more depth when it's in danger of feeling like an overly rose-tinted view of the country.



BOOK



© BETTMANN



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## EXHIBITION

### Mike Moore/Lee Craker

24 October-5 January, 2014. Imperial War Museum London, Lambeth Road, London SE1 6HZ. Tel: 0207 416 5000. Website: [www.iwm.org.uk](http://www.iwm.org.uk). Open daily, 10am-6pm. Admission free

**TWO PHOTOGRAPHERS** deliver their perspectives on the conflict in Iraq from 1991-2011 in this exhibition. Mike Moore delivers an eclectic series of colour images shot for the *Daily Mirror*, with dramatic shots of smoke-strewn skylines sitting alongside more intimate and human moments. Lee Craker's mono photography is a little more reserved, focusing on the faces beneath the soldiers' helmets and the emptiness of abandoned spaces. This sets up a nice interaction between the two photographers, a sort of cause-and-effect relationship that makes them an inspired pairing.



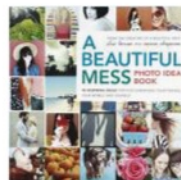
© LEE CRAKER

# CONDENSED READING

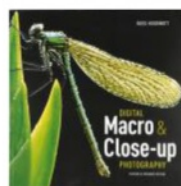
A round-up of the latest photography books on the market



● **MADDIE ON THINGS** by Theron Humphrey, £10.99 Maddie is a dog. A coonhound, to be specific. On a cross-country trip across America, her owner Theron Humphrey discovered she had an exceptional talent for balancing on things. This beautiful, triumphant book resulted. No fuss, no extraneous babble, just square Instagram photographs of Maddie standing on things. Things include: tortoise, horse, giant watermelon, plastic brontosaurus. A few come with captions that elucidate the details of the trip, but the pictures of Maddie are the deserved stars of the show.



● **A BEAUTIFUL MESS** by Elsie Larson and Emma Chapman, £12.99 Emma Chapman and Elsie Larson, proprietors of lifestyle blog 'A Beautiful Mess', have produced a book of 95 photographic ideas. The pair learned photography through producing images for their blog, and this gives them a unique take on what makes a good photo. Some of the tips are a bit twee ('Take cute photos with your friends'), and some of the illustrations are questionable (for 'Capture unique personal details': a Starbucks cup?). It's different, though, and worth a look.



● **DIGITAL MACRO & CLOSE-UP PHOTOGRAPHY** by Ross Hoddinott, £16.99 Sensibly, one of the first topics this book examines is the difference between 'macro' and 'close-up' – two terms that are frequently conflated. This really is an exceptionally well-executed instructional book. It's clear, easy to follow, and the simple design gets plenty onto the page without cluttering; the illustrative images are both apposite and technically excellent. A good, solid introduction.

## WEBSITE

### www.hdrcreme.com

**WITH** a gallery of more than 40,000 HDR Photos, HDRcreme.com should be more than ample to sate even the most determined of HDR enthusiasts. It goes without saying that it won't be everyone's cup of tea, but if you like your high dynamic range then there are some great user-submitted images to find (nestled, admittedly, among a great deal of chaff).

There is a forum, although it's rather sparsely populated, and if you wish you can upgrade your experience to Creme Plus for €2 per month, for unlimited uploads and advert-free use, among other things. If you're an HDR photographer looking to get your work known, then you might want to think about slotting this into your self-promotional arsenal, although it's likely not worth paying for the privilege.



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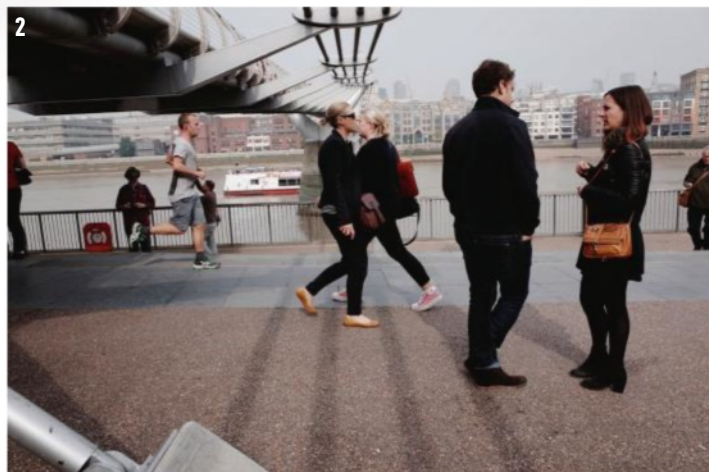


## Search **NX offer**

Offer available from 1<sup>st</sup> November 2013 on NX300 and NX2000 purchases.



\*Promoter: Samsung Electronics (UK) Limited. UK or ROI residents 18+ only. Qualifying purchase required by 6th January 2014, from participating retailers only. Promotion is available only to consumers. Online redemption required. Participants must wait 10 days before making a claim. Claims must be received by 10th February 2014. Ask in store or see [www.samsung.com/uk/nxtab3](http://www.samsung.com/uk/nxtab3) for full terms and conditions. Tablet shall be posted within 28 days of a valid claim being received.



# A day on London's streets with the Ricoh GR

To see a video of the day, visit [www.amateurphotographer.co.uk/ricohgr](http://www.amateurphotographer.co.uk/ricohgr)



Five readers won a day of street photography with the **Ricoh GR** and AP editor **Damien Demolder** – and one of them won the camera too!

**STREET** photographers need a camera that is small and discreet, and which doesn't draw attention. When we want to photograph people going about their business in a natural and unaffected manner, we need to blend into the background, not stand out due to the giant picture-taking machine we are holding to our face. The problem with small cameras, however, is that often they are not capable of the same level of image quality as a larger camera.

The miniature sensors and short-diameter optics of compact cameras balance their

convenience with reduced ability to work in low light and to produce noise-free images.

Ricoh has broken this connection between small bodies and small sensors with the GR. Using the same sort of APS-C-sized sensor as many DSLRs and a bright wideangle lens, the GR combines an ability to go unnoticed with the production of top-quality images.

That's a combination not lost on the five winners of our street photography day. Each remarked that the Ricoh GR was ideal for the task, as it made them less conspicuous and allowed them to take the pictures they wanted without feeling self-conscious. The wide aperture offered a degree of selective focus and shallow depth of field not usually associated with compact cameras, and the build and metal body felt reassuringly strong and durable. The controls too were straightforward to understand and use.

The camera's ability to record images in raw and JPEG formats, plus

## SPEC

**Sensor**  
16.2-million-pixel, APS-C  
**Lens**  
18.3mm f/2.8  
(28mm equivalent)  
**Aperture range**  
f/2.8-16  
**Shutter speed range**  
300–1/4000sec,  
plus B and T  
**ISO range**  
100-25,600  
**Display**  
3in LCD with  
1.23 million dots  
**Dimensions**  
117 x 61 x 34.7mm  
**Weight**  
245g with card  
and battery

direct access to exposure compensation and controls such as Snap Focus (where the focus distance can be quickly pre-set) all helped Andre, Bill, Bruce, Karl and Simon to feel in control of how their images would look. Using the bright direct sunlight of the day to create graphic contrasts between lit and shaded areas, the group were able to combine the multi-moded exposure metering system with the extensive exposure compensation controls to produce exact versions of previsualised ideas. We made silhouettes, used the sun as a spotlight and used differing light levels to draw attention to particular parts of the scene. Each time, the GR offered the controls needed to turn concepts into photographic reality.

On reviewing their pictures at the end of the day, the photographers were all impressed with the high image quality and restrained contrast. The black & white modes were admired for their drama and smooth tonality, and the 28mm f/2.8 GR lens really made the most of the 16.2-million-pixel APS-C sensor – the pictures, as you can see, are packed with detail.







**1 ANDRE BOGAERT** Making great use of the light reflecting off the metal panel of this building, Andre has created a fantastic graphic image. Employing the GR's spot metering mode has produced a perfect silhouette of the passer-by.

**2 BILL RICHARDSON** Bill has made the most of the GR's wideangle lens to exaggerate perspective and add drama to this scene and it's diagonal lines. He was able to catch the perfect moment as shutter lag is not an issue on the GR.

**3 BRUCE MARSHALL** Exposure compensation is found right under the thumb on the Ricoh GR, and so is quick and easy to apply. Bruce used -0.7EV to keep the background dark and ensure the man's face wasn't burnt out. Using this control, Bruce has made a visually striking picture.

**4 KARL DE SILVA** The streaking converging lines of the bridge and it's supports draw us whizzing through this image, only to crash into the shape of the Devil himself. Karl's subject is actually a woman with her hair forward, but the wideangle and low viewpoint makes the whole scene look quite sinister.

**5 SIMON SPERRY** This winning picture makes the most of the GR's wide lens, it's careful, understated colour and the ease with which advanced controls can be accessed. The deep richness comes from -2EV exposure compensation, and the composition from Simon finding the perfect, out-of-the-way spot to shoot from. Well done!

## THE DAY'S WINNING PHOTO



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



© IVOR SHARE

### STREET WILDLIFE

The caption to this photograph is best read in a David Attenborough-style voice: 'Here, in their natural habitat, the street, is a group of Nikon photographers, foraging for a street photograph. Just like their cousins the meerkats, they have one of their group standing guard, watching out to ensure they don't get caught by a predator, while exercising their right to take photos in a public place.'

I was walking along with my Canon M in hand when I spotted these photographers. The Canon M's focusing may be slower than some, but it was more than fast enough to catch this group of street wildlife.

**Ivor Share, Greater London**

**That's a great shot. I love it. And they are outside their church, too – Damien Demolder, Editor**

### THANKS, IVOR

I found Ivor Matanle's response to the enquiry regarding a dioptr lens for a Yashica 635 TLR very interesting (*Ask AP*, AP 5 October). I first used a Yashica 635 in the late 1960s and eventually bought

one some years later. I remember at some point reading about the various lenses for different models and that must have been why I was interested in Ivor's shortlist of lens specifications, namely, the three-element lens in the 635 model and the four-element

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer [fapcmedia.com](mailto:fapcmedia.com)

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

\*INA CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

lens in the Yashica Mat. This rang a bell with me because it did not equate with my half-remembered lens name on my camera. I immediately went to check and there, on my lens, was the following: Yashinon 1:3.5 80mm No 1033453.

I have a book printed by Focal Press in 1958 called *Cameras: The Facts* by WD Emanuel and Andrew Matheson. Naturally, it does not concern any cameras after 1958, but it has lots of useful detailed drawings and technical information. I bought it for 75p just after the currency changed in 1971.

Many of the details about the cameras and lenses for both the 635 and the Yashica Mat are the same, as Ivor stated in the AP article. In the book, there is a short summing up of the models and the summary for the 635 states of the Yashicor 3.5 lens: 'Lens of good overall performance to satisfy general amateur needs'. The summary for the Yashinon on the Yashica Mat states: 'Lens of good overall performance with increased colour correction, flatness of field and resolution'.

It appears that I, unwittingly, bought a camera with a better lens specification than I realised. And thanks to Ivor's answer, I have now discovered that.

**Melbourne Tomlinson, via email**



© JOHN RICHARDSON

### VIEWFINDER SOLUTION

The picture (above) shows my solution to the lack of a viewfinder on my Leica C-Lux. It is easily attached and very efficient. I don't know what Leica would think about it, but it works! **John Richardson, North Yorkshire**

**Somehow I suspect Leica may not approve. The god of ergonomics might be turning on his cloud too, but it looks like a fun solution to me – Damien Demolder, Editor**

### PRAISE WHERE IT'S DUE

It is great to know that there are still people out there who are prepared to go that extra mile to provide excellent service for their customers.

After numerous niggling problems with my Giottos tripod, I would like to thank all the staff at Daymen International Limited for their help and the replacement tripod they sent to me.

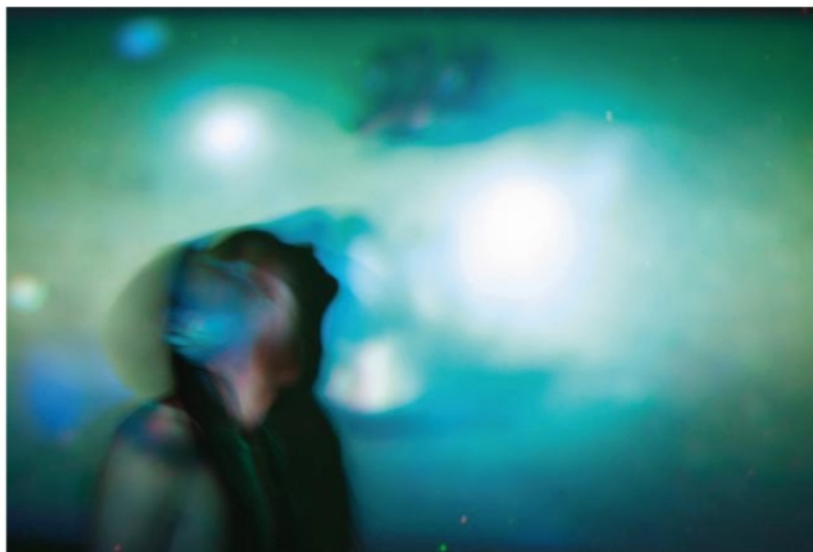
**Russell Mander, via email**

## What The Duck



<http://www.whattheduck.net/>





© JORDAN FOGAL

### MORE OF THE SAME, PLEASE!

In AP 5 October, Chris Gatcum awarded Jordan Fogal's photograph, called 'Fading Path', his picture of the week award (above) and asked what other AP readers thought of the image.

I think it's an absolutely stunning picture, and my first thought was disbelief that there are still photographers out there who insist on sharp focus and an obvious subject in a picture.

I have been running a photo blog on WordPress for more than two years (eccentric99.wordpress.com), and this has had two profound effects on my photography and general outlook. First, it has (in my humble opinion) improved my photography more than I could have believed possible – and the 500-plus people following my blog must think I'm doing something right.

Second, blogging has made me realise that we are all individuals, which is a wonderful and excellent thing. Imagine

a world where we all liked exactly the same images – or exactly the same anything else for that matter!

I can quite believe that there are those people who insist on sharpness and a subject in every single image, but I can only regard them as blinkered, conservative and lacking in imagination if they insist on these attributes every time. Of course, some images have these attributes and need them, but there is undoubtedly room at the other end of the spectrum for those images that have no discernible detail at all. To me, believing that all types and genres of photography have their place is the only view to hold, and that nothing is 'right' or 'wrong'.

I'm not sure that I fully understand Jordan's image, but as a photographer of many abstract compositions I'm also not sure that all photos need to be understood. I love the colours, the suggestion of a dark vignette and the general mistiness, and I would like to see many more such photos in AP. **Adrian Lewis, Bristol**

### WHAT ABOUT PENTAX?

I am a photographer who is brand loyal, but only in as much as the brand I am loyal to currently provides exactly the kit I want. The brand in question is Pentax, and I was frankly shocked that your reviewer [Richard Sibley] didn't warrant the Pentax K-5 II or IIS as competition for the Canon EOS 70D (AP 28 September). Given that the Pentax probably loses out only on AF performance, video capability and outright image size, but gains on image quality, probably ergonomics and has the benefit of IS on all lenses, plus it is noticeably cheaper, I find this omission a surprise.

What were the reasons behind this?

**Katier Scott, via email**

**There are a number of cameras that could be seen as competition for the Canon EOS 70D, but I couldn't mention**



**them all in the restricted space. The Nikon D7100 was chosen due to Nikon being Canon's main rival and the D7100 having a higher resolution at a cheaper price. The Canon EOS 7D was chosen because it is very similar, but with a sturdier body and similar price, so it may be a consideration for existing Canon users – Richard Sibley, technical editor**

# BACK CHAT

## AP reader Terry Armstrong makes a plea to camera designers to solve the problem of sensor dust

**GIVEN** the time that DSLRs have been with us, it's hard to believe that we still need sensor-cleaning equipment. It almost beggars belief that owners of digital cameras with interchangeable lenses still have to tolerate this messy and tiresome procedure or pay to have it done professionally.

Considering the mind-blowing skills of DSLR designers, they have so far failed to address this niggling problem. They have concentrated instead on producing bigger, better and more specified models, while compact system camera makers seem obsessed with making their cameras ever more competitive with DSLRs. Either way, neither appears too fussed about curing a major headache like sensor dust.

Photographers who use fixed-lens bridge or compact cameras have no fears of painstaking retouching sessions in Photoshop. Personally, I have no idea how to rectify the problem. But then I'm just an ordinary Joe, not a highly paid camera designer.

Many years ago I supported the Newcastle Diamonds Speedway team. I often photographed them in a choking dust and petrol-infused environment using my Pentax ME 35mm SLR. Switching lenses was the norm and the only dirt on my pictures occurred due to sloppy processing by the lab that processed my films. I would hate to attempt images like that now with an interchangeable-lens digital camera!

When I switched to a DSLR – an Olympus E-500 – it boasted a 'supersonic wave filter' that kicked in when the camera was switched on. This was, supposedly, a method of cleaning the sensor by catching dust particles on a piece of in-built sticky tape. It sounds rather primitive now, and it was a bit hit and miss, but at least it was an effort by Olympus to tackle the dust problem rather than just pretend it never existed as other DSLR makers did.

Cameras like the Nikon D800 are fantastically specified instruments capable of astonishing quality, but at the end of the day they're no different from even the cheapest DSLR in that when you switch lenses the sensor attracts dust and grime like bees around a honey pot.

My current camera is a much humbler Nikon D5200 on which my 18-105mm zoom has a permanent home. Yes, I own other lenses, but it seems that no matter how carefully I switch lenses, a bit of grime always finds its way onto the sensor. The last time I had the camera professionally cleaned I decided that using just one lens was the only way to prevent it happening again. So my camera, ironically, is now a kind of high-quality compact. There's nothing wrong with that, of course, but I just wish the camera designers would get their fingers out and create some kind of magic sensor or another way to keep out the dreaded dust gremlins. Then we could all stop envying fixed-lens camera owners watching spotless photographs gliding out of their printers with huge smiles on their faces.

# PHOTO INSIGHT

**At Rattray Head in Aberdeenshire, Fortunato Gatto battled 80mph winds to achieve his vision of a storm photograph. He explains his method**



## FORTUNATO GATTO

Fortunato Gatto is a landscape and travel photographer who has extensively photographed the coast and countryside of Scotland, as well as Iceland, Canada, England and the Alps. He won a Specially Commended award in the 2012 Veolia Wildlife Photographer of the Year competition

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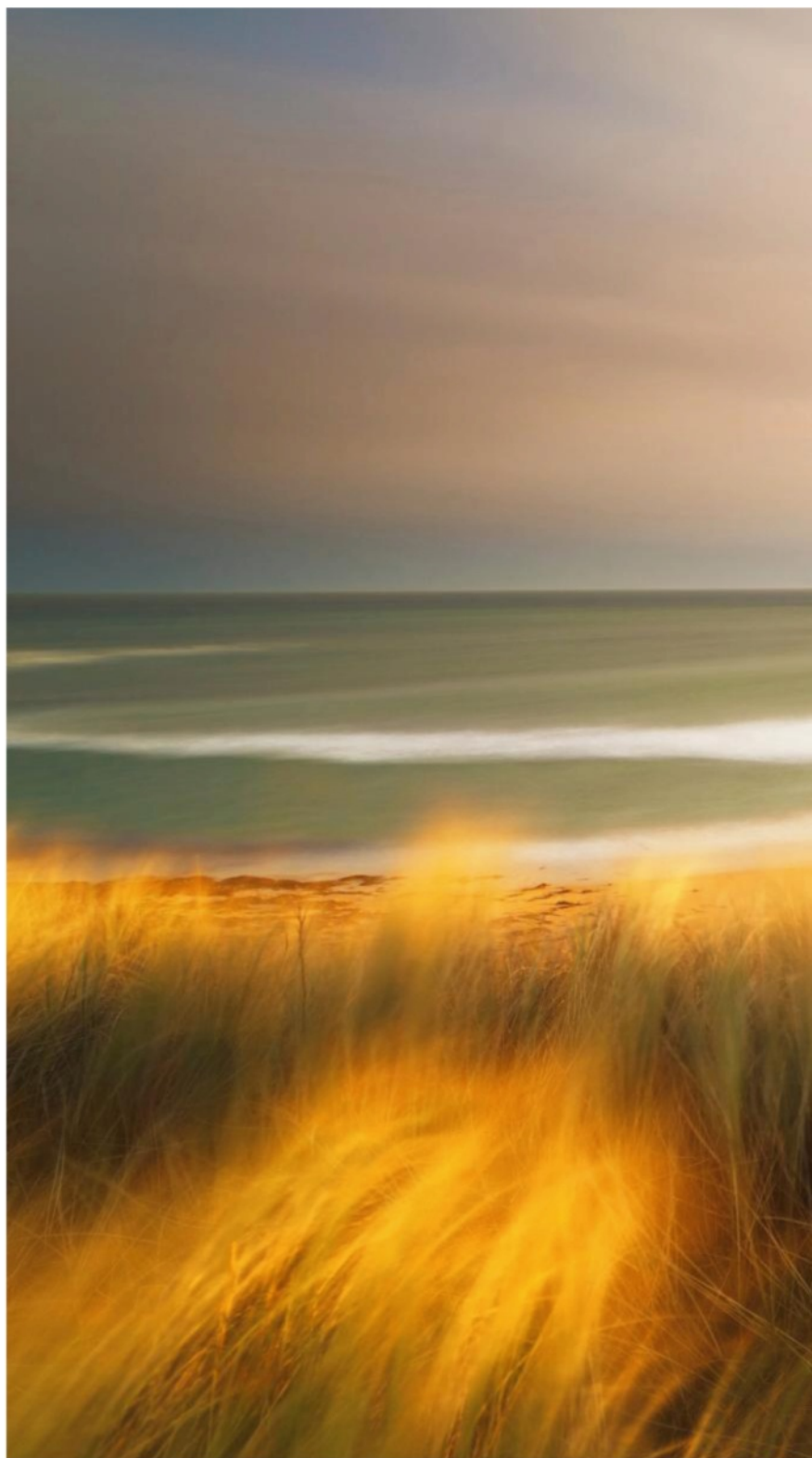
**THIS** image was taken at Rattray Head in Aberdeenshire, at the beginning of December 2011 during a particularly stormy day. A strong wind was blowing on the sand dunes and creating some very interesting effects. The wind-blown grass looked like flames of gold as it was illuminated by the rays of the sun. I wanted to create an ethereal mood, a kind of abstraction of the landscape.

Dynamism was the element I was looking for more than anything else, and this wouldn't have been present without the movement caused by the wind. This is why it's essential to check the weather conditions prior to going out shooting. While there is no *bad* weather for taking pictures (unless it rains horizontally and the winds reach 200mph), there are certain climates that are suitable for creating a certain mood. I like to associate climatic conditions with specific feelings – fog can represent mystery, while white snow can represent something delicate. A storm is more exciting.

The idea of dynamism is also why I chose to include the lighthouse in the frame, as it provides a static element that emphasises the movement of everything else. The lighthouse also gives the image a sense of scale, allowing the viewer to understand the size of the landscape and the proportions involved.

I used a Canon EOS 5D Mark II for this image. It's a really good camera in terms of low ISO image quality, colour and functionality. I used a Zeiss 21mm lens, which recently replaced my old Canon 17–40mm optic, and I must say that in terms of quality there is no comparison. The 21mm is a good compromise for people like me who don't mind an extremely short focal length and who, at the same time, want that wideangle view. I love the warm colours it produces, and its tendency to strengthen the reds in a scene. Also, its micro-contrast enables me to get a very detailed image, giving an almost three-dimensional touch that other lenses don't provide.

I also used a couple of Lee filters for this image – a 0.6 hard ND grad and the



Big Stopper, a 10-stop ND filter. This shot was a 150sec exposure, taken with an aperture of f/8; I usually manage my focus and exposure before mounting the Big Stopper because it's practically impossible to see anything through a 10-stop ND filter once it's positioned in front of the lens. Calculating the exposure wasn't too hard for this image – the difficulty came from the 70–80mph winds! I had to ensure my tripod was stable by anchoring my backpack to the tripod head.

I'm pretty meticulous while preparing for a shoot, because for me it is absolutely essential to obtain the best results possible in the field, in-camera. Not only do I find this mode of execution more satisfactory, but it also results in an image that is more 'workable' in post-production. This image did not require a lot of post-production work, although I did have to correct the colour temperature by adding warmth, as the Big Stopper has a well-known blue cast.

I base my exposure calculations on the





© FORTUNATO GATTO

official scale provided by Lee Filters, which is a very useful tool, although I do have to take my own experience into consideration too. For instance, I've found that the Big Stopper is in reality closer to 11 stops than 10, and this makes a big difference when you need a long exposure – an extra stop can turn a 150sec exposure into a 300sec one.

With this kind of exposure, you don't want to just leave the camera on bulb

mode. If the light changes during the exposure – for instance, the sun being out when you open the shutter but covered by clouds before you finish – it's a good idea to vary your settings to compensate. Experience is a key factor in knowing when to do this. For this picture, I had to change shutter speed on the go. I'd originally calculated an exposure of 220secs, but the intensity of the sun

increased as I was shooting so I decided to stop the exposure before it was due, to avoid burning out the highlights to an irrecoverable degree. Experience is important in photography – being methodical and careful allows you to automate processes that can take more time than a brief light condition will allow for. However, when you are willing to improve, every error is a discovery. **AP**

**Fortunato Gatto  
was talking to  
Jon Stapley**

You can see more of Fortunato's images at [www.fortunatophotography.com](http://www.fortunatophotography.com)

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# Urban call

**Eric Foyer** produces eye-catching urban images with his bold and graphic approach to both colour and black & white. **Andrew James** finds out what makes his photography so powerful

**IT'S CLEAR** that French photographer Eric Foyer is a man with a slightly obsessive nature. 'I need to take photos, lots and often,' Eric reveals early during his inquisition. His response feels urgent, almost as if we need to wrap up the interview quickly before he rushes off for a new encounter with a high-rise block.

Eric's imagery is striking, direct and graphic. Shapes, textures, angles and colours collide with and complement each other in equal measure. He works almost exclusively in the urban environment, but eschews the label architectural photographer. 'I like to think that I photograph the city as a whole, not only its architecture,' he adds.

He is happiest in the city. It's his muse. Living in Lyon also gives him an accessible canvas to work with. With a population exceeding two million, Lyon is a sprawling metropolis and a place where Eric is able to satisfy his need to form a creative narrative from the chaos around.

'A large portion of humanity lives in cities, in the middle of architectural elements,' says Eric. 'Whether these are spectacular or quite modest, the range is vast. Architecture offers an infinite number of shapes, colours, atmospheres and stories.'

Photography is in his blood. His father, a keen photographer, gave 12-year-old Eric his first SLR and kick-started his love affair with capturing the world in his unique way. He juggles his time between working as an heir-hunter and a photographer, with both activities sharing a sense of the

search for something or someone.

Artistic influences are drawn more from painters than photographers. He's a fan of American artist Edward Hopper, who often explored the theme of everyday life, painting street scenes, buildings and cityscapes. This synergy becomes clearer when he explains his photographic philosophy.

'Architecture allows us to talk about the human without showing him,' he says. 'In some cases, I even look for sensuality and have a physical relationship with architecture. Portraitists aim to make people look beautiful or bring out their most striking aspect, and I like to do the same with buildings.'

Working on the streets with a camera can bring unwanted attention, but Eric says he has been lucky and people are rarely bothered by his close interest in them or the buildings.

'People are more aggressive if I shoot their home or factory than if I shoot them,' he reveals. 'In this case, I say I'm an architect and I work for the council and then it's OK. In the past, I have said that I was photographing the buildings because I found them beautiful, but people thought I was crazy and did not believe me.'

## ERIC'S APPROACH

While Eric need only take a stroll from his home in the Lyon suburbs to find potential subjects, he also uses the internet to scout for new locations and pinpoint the best places to work from. He also studies what other photographers

**'Come Back To Me', 2012**  
Nikon D800,  
24-70mm,  
1/250sec at f/6.3,  
ISO 100



have already shot, but stresses that this is more to avoid repeating their imagery.

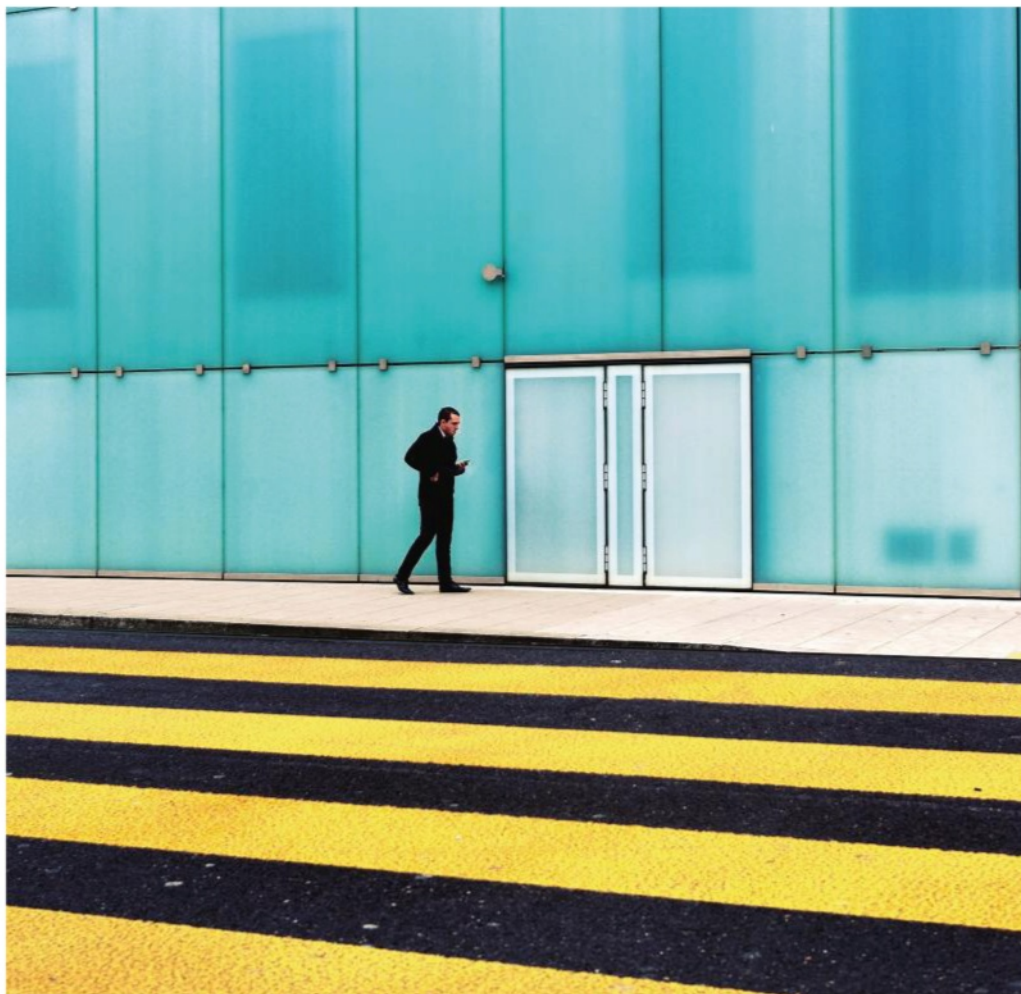
He is not averse to the chance encounter with a great new subject, either. He enjoys the thrill of walking around a new area, opening doors to a different viewpoint and exploring an unknown street.

Whether a fortunate find or a researched visit, once in situ, Eric's approach to squeezing every drop of potential from a scene is the same. 'I stalk it – I walk around it, away from it, back to it,' he says. 'I look everywhere. I almost always search for a high standpoint or do the reverse and look for one below ground. I try to take advantage of the lighting situation, whatever it is, to give my creativity direction. If the sun is high, I'll play with shadows. If the light is flat, I'll make the best of that uniformity.'

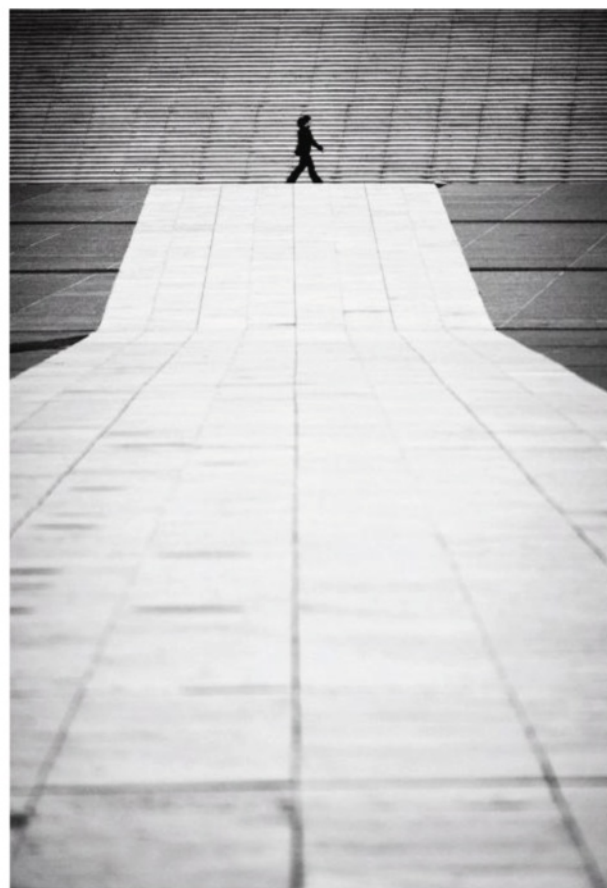
Considering the complexities of composition evident within his work, the revelation that Eric never uses a tripod is eyebrow-raising. Yet as you get under the skin of his working method, you realise that a tripod would simply get in his way.

'I'm not a great technician, so I rely on looking up, crouching down or climbing on top of every possible spot in order to analyse a multitude of viewpoints,' he explains. 'It's a matter of trying to see things differently and being aware that, if you look closely enough, you can find beauty in everything. I am certainly very rigorous with my compositions.'

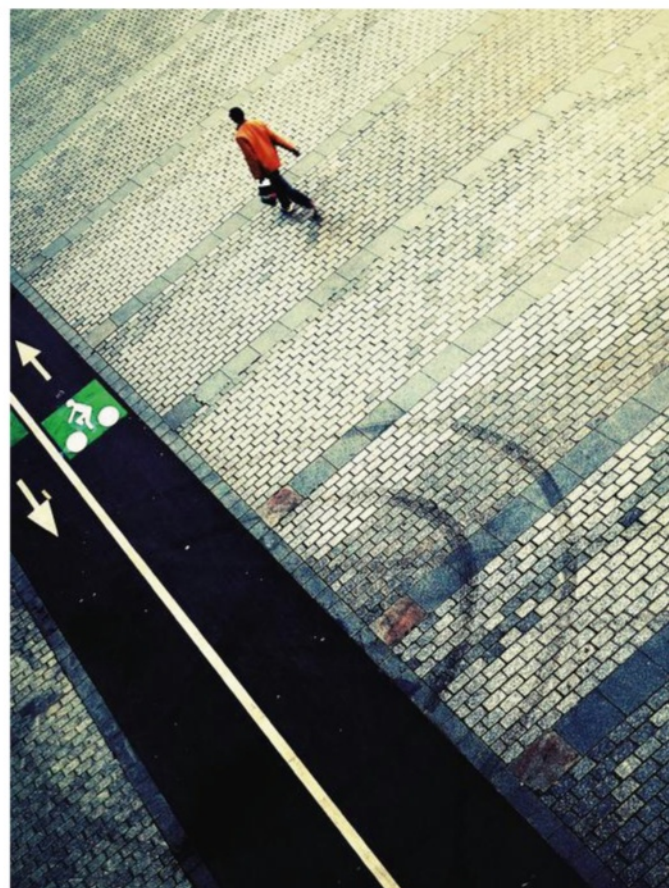
Eric's love for shooting from elevated positions has seen him scrambling up electricity poles, shinning up scaffolding, and on one memorable occasion he was on



ALL PICTURES © ERIC FOYER



**Above: 'Crowdfunding', 2013**  
Nikon D800, 24-70mm, 2secs at f/6.3, ISO 100



**Left: 'Destiny', 2013**  
Nikon D800, 28-300mm, 1/320sec at f/7.1, ISO 180



**Right: 'All That Glitters Is Not Gold #2', 2011**  
Nikon D300, at 24mm, 1/320sec at f/8, ISO 200



**Below: 'Show Me The Way', 2012**  
Nikon D300, 18-200mm, 1/25sec at f/8, ISO 200



the roof of a truck when it suddenly started moving. Fortunately, he had just enough time to jump to the ground and avoid injury.

His penchant for, and success with, abstract details within a bigger subject is clear from his work, but he can't always explain how he knows when the lines, shapes, textures or colours are perfectly aligned. However, he endeavours to be meticulous with the angles within the frame and spends a long time with his eye to the viewfinder, carefully checking all around the edges of the frame to make sure nothing is cutting awkwardly into the image to upset the harmony.

'If I want a straight photo, I make sure the horizon is horizontal, while if I want symmetry I spend a long time perfecting it,' he says.

#### **PERFECTING COLOUR AND MONOCHROME**

Bold, bright, punchy colours are a theme Eric continually plays with. He calls them 'vibrations'. It's clear the colours are worked

on in post-production too, but only to the point where their rhythm is enhanced rather than overblown.

Eric develops his raw files in Nikon Capture NX2, where he always applies a tonal curve that's biased towards the bottom left to add extra contrast. He'll then work on the contrast within individual colours to boost his images further, before finally decreasing the luminosity slightly to ensure maximum intensity.

However, he never spends more than ten minutes working on any one image in post-production and stresses that the key to bold colour is to exploit the light. He loves to work in full sun and uses his polarising filter as much as possible to create the look he is after. The polariser boosts colour saturation by reducing reflections and deepening blues in skies.

'Essentially, I play with contrast and luminosity, but I don't like to spend too much time on post-processing,' he says. 'I have created a bunch of actions that I apply and then I subtly adapt them to each new image.'

Eric is also equally adept at black & white, but only once or twice has he ever turned an image taken specifically for colour into a black & white photograph. He has to go in search of mono scenes for the creativity to flow freely. His black & white work is often cropped to square and features lone figures within the urban landscape.

'I look for strong compositions with either powerful lines or stark contrasts,' he says. 'I set up my frame as if it were a stage, then wait for passers-by to come and play their part. This requires a lot of time, and a good result is definitely low in numbers but hopefully high in impact.'

Eric says he instinctively knows which of his lenses to use when he's working on the streets. However, his go-to lens is his 12-24mm wideangle because the results he gets with it can be spectacular. Yet when he is walking and searching a new area, he will often opt for his 28-300mm simply because it covers so many

## **ERIC'S KIT**

**ERIC** mainly shoots with a Nikon D800 and uses a Sigma 12-24mm wideangle zoom, a Nikkor 70-200mm VR II f/2.8 and a Nikkor 28-300mm. He hasn't entirely turned his back on his film roots, either, and is still using a Hasselblad 501C medium-format camera from time to time. Almost as the antithesis of the bulky Hasselblad, he always has an iPhone handy.

Polarising filters are used to saturate colours, but Eric never uses a flashgun or fixes his camera to a tripod.







focal lengths and is able to cope with almost every situation.

Eric's vision of the city and how his imagery reflects what he sees is intriguing. It's deeply philosophical and unsurprisingly typically French. He regards the city as a monster in which man survives, and he is driven to capture the connection between urban people and the environment they interact with every day. He has a taste for solitude that is reflected by the fact that his images either avoid people or he places just one person at a preconceived point within the frame.

Eric often works on images as a series because he feels it fosters his creativity. His latest project is a set of images of private garages bearing a 'No Parking' sign.

When working on these themes, Eric believes it is vital to set off with a clear vision of what he wants to achieve. He compares it to behaving like a hunter, carefully and quietly searching for something specific.

'It's not always easy, but when we look for something we find things that we would

**Below left: 'Waiting For Infinity', 2012**

Nikon D800, 12-24mm, 1/100sec at f/7.1, ISO 100

**Below right: 'Eclair Au Chocolat', 2008**

Nikon D300, at 36mm, 1/500sec at f/8, ISO 200

To see more of Eric's work, visit his website at [www.kalaphoto.fr](http://www.kalaphoto.fr)

not have seen otherwise. It helps us to give impact to things that are otherwise insignificant,' he explains.

## IMPARTING ADVICE

Eric's advice to those wanting to follow his footsteps along the streets and paths of a city is typically blunt. 'Refuse to yield to the complacent, classic low or frontal shots,' he says. 'Look for different viewpoints, never hesitate to walk further away, and try to feel your subject in terms of rhythm or sensuality. You have to understand the personality of the building.'

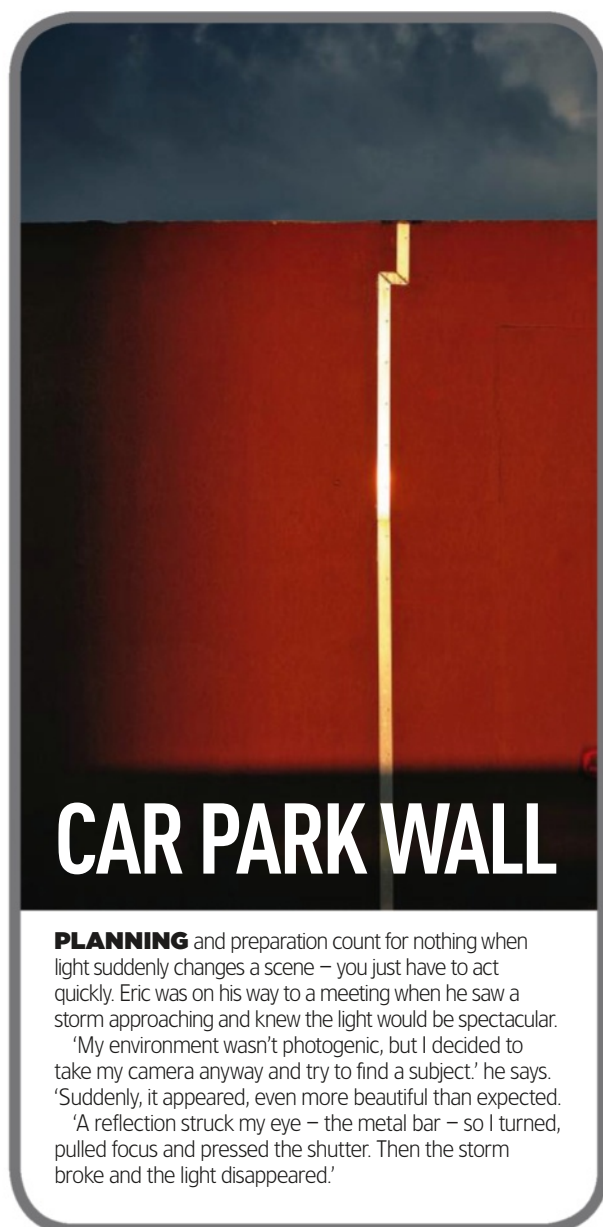
And pushed to give pointers to those photographers wanting to try to emulate his mastery for the urban environment, Eric's response is brief but worth memorising. 'Open your eyes,' he explains. 'Raise your head without being afraid of what you will trip over, bend your knees, get lost in the city and keep your camera close at hand.'

It's clear that movement and observation are key components in Eric's philosophy. So it's not surprising that his most important

**'It's not always easy, but when we look for something we find things that we would not have seen otherwise'**

photographic tools are his feet and patience. 'You have to walk around buildings and look for the best viewpoint,' he says. 'Sometimes I can take more than an hour and find nothing.'

'And you must always take advantage of the weather. For example, when the sun shines and there are shadows, then start to play with them. Also, try to keep in mind all the normal rules of composition, such as the rule of thirds, because these rules also work for architectural photography. But for me, the secret is taking time to study your viewpoint.' **AP**





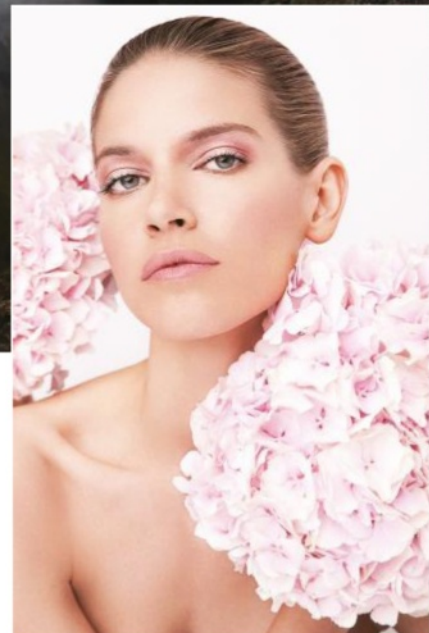
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These images show the technique known as focus-pull. Set your camera to bulb setting and ensure that your lens is pointed at the sky and out of focus. Once the firework explodes, press the shutter and bring the image back into focus. This will create an interesting bokeh effect



## How to shoot... Fireworks

Photographing fireworks is remarkably easy, but a little preparation and thinking will help you get the best shots at your local display.

**Andrew James** offers some advice

**TO TAKE** successful photographs of fireworks you need to overcome a few technical challenges, but it's relatively easy once you know what to do. In fact, even if you've never tried to photograph fireworks before it's possible to get good shots so long as you follow some simple rules.

Fireworks photography requires you to take full manual control over the camera, so if you've never strayed away from auto before now is the time to do it. You'll also be working in the dark, so it pays to do some preparation first.

Ultimately, the dark night sky is going to be your backdrop and the camera will capture the fireworks as streaks of light painting themselves across the frame. So how can you make sure you're ready when the first rocket shoots up into the sky? Here are six things you need to know before venturing out...



© LEE PENGELLY

### EXPLOSIVE IMAGERY

**LEE PENGELLY** took this stunning image of fireworks (main image and above) at a display for the Tall Ships Race on the south coast. The lighthouse is Smeaton's Tower at Plymouth Hoe in Devon, and Lee used it to give his explosive image a distinctive look. Positioning the top of the tower on a third, he used the two-thirds of remaining space as his canvas for all the explosive action.

Lee's camera was tripod-mounted and he used a 70-300mm lens set at 300mm to compress the scene, and to help make the fireworks appear as if they are exploding within a few feet of the tower. Actually, they are about a quarter of a mile behind the lighthouse.



## USE A TRIPOD

If you are going to photograph fireworks, you will need a tripod.

As you will be working in the dark and exposures are likely to be 10secs or more, the camera must be fixed securely in place so that no camera movement can ruin your shot. Also ensure that all three legs are tightly locked so they won't slip. Even a minuscule amount of movement can spoil the image, so don't take that chance.

Remember to switch off any image stabilisation in your lens because it won't be necessary when the camera is on a tripod – and it could actually cause the image to blur slightly.

## REMOTE RELEASE

There is no point mounting the camera on a tripod if you then jog the camera when you fire the shutter by hand. Instead, you should use a remote or cable release to allow safe, jog-free operation of the shutter. If you don't own a remote release you can use your camera's self-timer, but the delay between pressing the shutter button and the exposure starting means you might miss the optimum moment to take the shot. To avoid this as much as possible, set the time delay



© CHRIS EASBY

**If you're lucky enough to be shooting fireworks near water, then reflections work really well. Being further from the display might mean fewer crowds to contend with too!**



## HEAD TORCH

A head torch is a hugely practical piece of kit that is perfect for anyone who regularly takes photos at night. You can use it to help illuminate the camera when you need to make adjustments, or to shine on objects you need to focus on. Because the torch is fixed on your head, both hands are left free to operate your kit, or even eat a hotdog!

## SCOUT OUT YOUR LOCATION IN DAYLIGHT

If you intend to visit a local fireworks display, then it's definitely worth casing the joint first! Find out where the fireworks are going to be released from and where the front of the crowd will be, as it will help give you an idea of where best to set up. Look for high ground to shoot from, and consider what is in the background and anything that can be used to give your image a fresh twist – just like the tower on pages 30–31.

## TAKING THE SHOT

- 1** Frame your shot and focus either to infinity or on a point roughly one-third of the way into the scene
- 2** Set your camera to manual exposure or bulb. Manual exposure is probably best to start with, as exposures are unlikely to last much more than 5–10secs. Bulb is better when you need to keep the shutter open for a much longer period of time because the shutter remains open until you press the shutter button a second time to close it
- 3** Set a low ISO, such as ISO 100 or 200. This will help keep noise to a minimum, and because the camera is fixed on a tripod you don't need to worry about setting a fast shutter speed
- 4** Set your aperture to f/8 as a starting point and your exposure to 5secs. When a firework goes up, open the shutter using the remote release, then review the result on the back screen
- 5** If you want to ensure you are getting more than one firework exploding within the scene, take a small black card that you can hold over the front of the lens. If you don't have a card, then a cupped, dark-gloved hand will work, but take care not to touch the lens itself. Extend the exposure time and hold the card over the front of the lens between fireworks to prevent any ambient light entering. The shutter may be open for 15secs or 20secs, but as you are holding back the exposure with the card, the camera is only capturing the light trails from each separate explosion. This technique works best with bulb mode, especially if you need to extend the exposure

from pressing the button to the shutter firing to the minimum that your camera allows.

## FOCUSING

If it's so dark that you can't see your hand in front of your face, how are you going to focus? The simplest method is to manually focus the camera to infinity, which should be marked on your lens. You will normally be far enough from the fireworks so that once the lens is set to infinity, you can just leave it there.

Alternatively, shine a torch onto something approximately one third of the way into the scene and focus on that point. This could be the heads of the crowd watching the fireworks display, for example.



Overexposed

© LEE PARNELL



Correctly exposed

© LEE PARNELL

**It is all too easy to underexpose or overexpose your fireworks shots. If you find that your fireworks look too bright, try altering your settings to achieve a darker sky and crisper fireworks**



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| Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....  | £4,485.00 |
| Nikon D800E DSLR body.....   | £2,349.00 |
| Nikon D800E + MB-D12 Grip Kit.....   | £2,630.00 |
| Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....                           | £3,649.00 |
| Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....                           | £3,575.00 |
| Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit..... | £4,875.00 |
| Nikon MB-D12 Grip for D800E/D800.....                                      | £285.00   |
| Nikon D600 DSLR body.....  | £1,375.00 |
| Nikon D600 + MB-D14 Grip Kit.....  | £1,565.00 |
| Nikon D600 + AF-S 24-85mm f/3.5-5.6G ED VR Nikkor.....                     | £1,755.00 |
| MB-D14 Grip for D600.....  | £195.00   |
| Nikon D7100 SLR body.....  | £845.00   |
| Nikon D7100 + MB-D15 Grip Kit.....   | £1,059.00 |
| Nikon D7100 + 16-85mm f/3.5-5.6G VR DX IF-ED Kit.....                      | £1,249.00 |
| Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....                     | £999.00   |
| Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....                        | £1,299.00 |
| Nikon D7000 SLR body.....  | £579.00   |
| Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....                     | £719.00   |
| Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....                  | £1,159.00 |
| Nikon D7000 + MB-D11 Kit.....  | £789.00   |
| Nikon D90 SLR body.....  | £419.00   |
| Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....                       | £549.00   |
| Nikon D3200 DSLR body.....   | £319.00   |
| Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....                            | £379.00   |
| Nikon D5200 DSLR body.....   | £499.00   |
| Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....                       | £575.00   |
| Nikon D5100 SLR body.....  | £345.00   |
| Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....                       | £415.00   |
| Nikon D3200 DSLR body.....   | £339.00   |
| Nikon D3200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....                       | £379.00   |
| Nikon D3100 DSLR body.....   | £259.00   |
| Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....                       | £299.00   |

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| Nikkor VR 11-27.5mm f/3.5-5.6.....                  | £169.00 |
| Nikkor VR 10-30mm f/3.5-5.6.....                    | £145.00 |
| Nikkor VR 30-110mm f/3.8-5.6.....                   | £179.00 |
| Nikkor 10mm f/2.8.....                              | £179.00 |
| 1 Nikkor AW 10mm f/2.8.....                         | £299.00 |
| Nikkor 18.5mm f/1.8.....                            | £179.00 |
| Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....           | £545.00 |
| Nikon SB-N7 Speedlight.....                         | £139.00 |
| Nikon GP-N100 GPS Unit.....                         | £99.00  |
| Mount adapter FT1.....                              | £199.00 |

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| Nikon Coolpix A.....     | £849.00 |
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|  |           |
|--|-----------|
| 10.5mm f/2.8G AF DX ED Fisheye.....          | £545.00   |
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| AF-S 10-24mm f/3.5-4.5G IF-ED DX.....        | £639.00   |
| AF-S 12-24mm f/4G IF-ED DX.....              | £829.00   |
| AF-S 16-85mm f/3.5-5.6G ED VR DX.....        | £439.00   |
| AF-S 17-55mm f/2.8G DX IF-ED.....            | £1,049.00 |
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|                             |           |
|-----------------------------|-----------|
| 14mm f/2.8D AF ED.....      | £1,219.00 |
| 16mm f/2.8D AF Fisheye..... | £619.00   |
| 20mm f/2.8D AF.....         | £465.00   |
| 24mm f/2.8D AF.....         | £369.00   |
| 28mm f/2.8D AF.....         | £245.00   |

|                            |           |
|----------------------------|-----------|
| 35mm f/2D AF.....          | £255.00   |
| 50mm f/1.8D AF.....        | £109.00   |
| 50mm f/1.4D AF.....        | £235.00   |
| 85mm f/1.8D AF.....        | £299.00   |
| 85mm f/1.4D AF IF.....     | £949.00   |
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| 180mm f/2.8D AF IF-ED..... | £695.00   |

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|---|------------|
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| AF-S 28mm f/1.8G.....   | £499.00    |
| AF-S 35mm f/1.4G.....   | £1,299.00  |
| AF-S 50mm f/1.4G IF.....  | £275.00    |
| AF-S 50mm f/1.8G IF.....  | £155.00    |
| AF-S 85mm f/1.8G.....   | £379.00    |
| AF-S 85mm f/1.4G.....   | £1,189.00  |
| AF-S 14-24mm f/2.8G IF-ED.....                                      | £1,310.00  |
| AF-S 16-35mm f/4G ED VR.....  | £829.00    |
| AF-S 17-35mm f/2.8G IF-ED.....                                      | £1,495.00  |
| AF-S 18-35mm f/3.5-4.5G.....  | £569.00    |
| AF-S 24-70mm f/2.8G IF-ED.....                                      | £1,235.00  |
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| AF-S 24-120mm f/4G ED VR.....                                       | £799.00    |
| AF-S 28-300mm f/3.5-5.6G ED VR.....                                 | £849.00    |
| AF-S 70-200mm f/2.8G VR II IF-ED.....                               | £1,599.00  |
| AF-S 70-200mm f/4G VR IF-ED.....                                    | £995.00    |
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| AF-S 200-400mm f/4G VR II IF-ED.....                                | £4,879.00  |
| AF-S 200mm f/2G VR II IF-ED.....                                    | £4,099.00  |
| AF-S 300mm f/4D IF-ED.....  | £1,029.00  |
| AF-S 300mm f/2.8G VR II IF-ED.....                                  | £4,039.00  |
| AF-S 400mm f/2.8G VR IF-ED.....                                     | £8,595.00  |
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| AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter)..... | £15,599.00 |
| TC-14E II 1.4x teleconverter.....                                   | £315.00    |
| TC-17E II 1.7x teleconverter.....                                   | £315.00    |
| TC-20E III 2x teleconverter.....                                    | £399.00    |

### AF FX ZOOM-NIKKOR LENSES

|                             |         |
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| 24-85mm f/2.8-4D AF IF..... | £545.00 |
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### AF & AF-S MICRO-NIKKOR LENSES

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|--|-----------|
| AF-S 40mm f/2.8G DX Micro.....             | £189.00   |
| 60mm f/2.8D Micro.....                     | £365.00   |
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### NIKON SPEEDLIGHTS

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| SB-R1C1 Close-Up Commander Kit.....       | £559.00 |
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| 50mm f/1.4 Nikkor.....          | £597.00   |
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|                                    |         |
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| 28-85mm f/3.5-4.5 Zoom-Nikkor..... | £599.00 |
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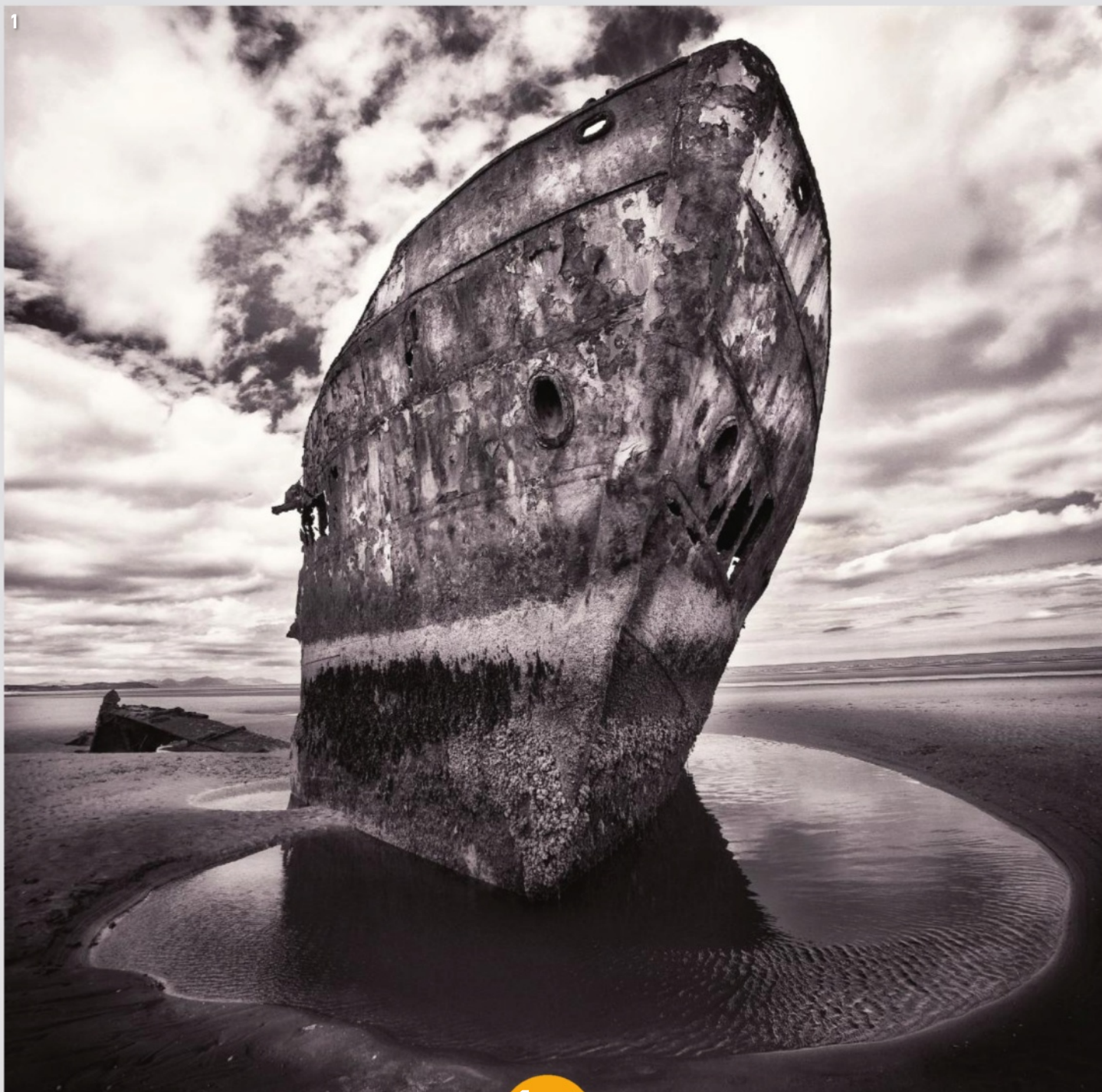
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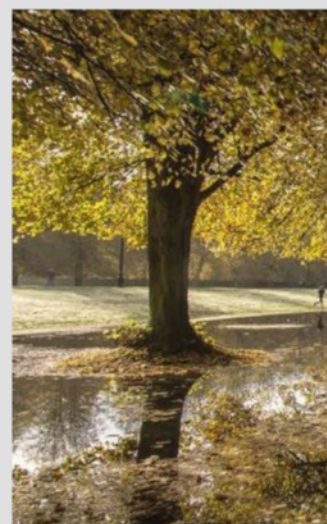




**1 John Hall Ireland 46pts**

Canon EOS 5D, 14mm, 1/350sec at f/11

**Wreck of the Irish Trader** **Judges say** Wideangle lenses have many applications. They can be used to give you a greater scope of the scene or even to employ the strange distortion effects. Here, though, John has used his lens to convey the awesome scale of this derelict ship found in Baltray, County Louth. Everything works here – the light, the angle, the subject. Even the rust is a fantastic detail. This is a wonderful image.







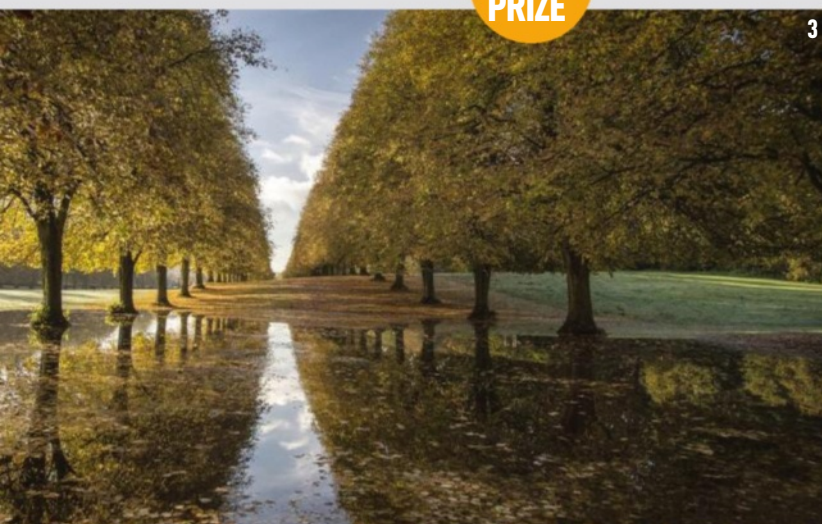
## 2 Ferdinand von Korff Ireland 45pts

Canon EOS 400D, 17-50mm,  
1/320sec at f/10

**Herding Judges say** Photography can transport us to places we may never visit or make us part of events we may never experience. Here we find ourselves in the great outdoors herding sheep in Georgia. The decision to shoot from horseback is a stroke of brilliance. The wideangle lens means that we also have the crucial element of the horse's head and the sweeping vista.

## 3 Bruce Marshall Belfast 44pts

Canon EOS 60D, 10-22mm,  
1/250sec at f/5.6, polariser  
**Stormont Estate, Belfast Judges say**  
This is a fantastic example of what can be achieved with the right lens and the right scene. Bruce found this image after days of heavy rain caused flooding. By using a wide lens he has been able to capture the stunning leading lines of the trees, the verdant foliage and even a jogger out for a morning run. The painterly light caps it all off.



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# APOY Amateur Photographer 2013 OF THE YEAR COMPETITION

## Wideangle World

AP readers really excelled themselves in round 8 of APOY 2013, as we reveal the top 30 photographs from our **Wideangle World** round

**John Hall**, from County Cork in Ireland, is the winner of our Wideangle World round of APOY 2013. John will receive a Panasonic Lumix DMC-G5 with Lumix G Vario 7-14mm f/4 Asph lens, worth a total of £1,749.98. The G5 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 6fps high-speed continuous shooting, a 3in, 920,000-dot articulated LCD touchscreen and a 1.44-million-dot EVF. The compact and lightweight Lumix G Vario 7-14mm f/4 Asph is an ultra-wideangle zoom lens (14-28mm equivalent) with a 114° angle of view.

Our second-placed winner is **Ferdinand von Korff**, from County Wicklow in Ireland, who will receive a Panasonic Lumix DMC-TZ40, worth £329.99. The 18.1-million-pixel TZ40 has a High Sensitivity MOS sensor and Venus Engine, and incorporates a 24mm ultra-wideangle 20x optical zoom Leica DC Vario-Elmar lens (24-480mm equivalent). Wi-Fi connectivity and NFC technology are included.

**Bruce Marshall**, from Belfast in Northern Ireland, finished third in the round and wins a Panasonic Lumix DMX-SZ3 worth £119.99. The slimline 16.1-million-pixel SZ3 compact has a 25mm ultra-wideangle Leica DC Vario-Elmar lens with powerful 10x optical zoom (25-250mm equivalent).

## THE 2013 LEADER BOARD

With his eighth place in this round, Dan Deakin has squeezed past Dusica Paripovic to take the top position. Elsewhere, Neil Davies has advanced to fourth, while Bill Sell enters the top ten in ninth. Just four points separate Dan and Dusica as we enter the final two rounds.

|   |                    |        |    |                  |        |
|---|--------------------|--------|----|------------------|--------|
| 1 | Dan Deakin         | 195pts | 5  | Julian Fraser    | 134pts |
| 2 | Dusica Paripovic   | 191pts | 7  | Mikhail Kapychka | 122pts |
| 3 | Adrian Sadlier     | 164pts | 8  | Aaron Yeoman     | 109pts |
| 4 | Neil Davies        | 144pts | 9  | Bill Sell        | 102pts |
| 5 | Frederic Vaeremans | 134pts | 10 | Diogo Ferreira   | 101pts |



# The UK's most prestigious competition for amateur photographers

## 4 David Jardine Lockerbie 43pts

Nikon D7000, 18-135mm, 1/500sec at f/11, ISO 200, 10 images stitched  
Blencathra and Bannerdale Crags **Judges say** What a scene!  
Landscape images and wideangle lenses are made for each other  
as we can see in this breathtaking shot

4



## 5 Faramarz Zareian Iran 43pts

Canon PowerShot G12, 11mm, 1/1250sec at f/5, ISO 80  
Mountains **Judges say** This is a compositionally accomplished  
image. The square frame holds the scene perfectly

## 6 Peter Warrington Oxfordshire 42pts

Olympus E-3, 7-14mm, 1/80sec at f/22, ISO 200  
Sun behind lamp **Judges say** A very clever image. By placing  
the sun behind the lamp, Peter has created a nice visual pun.  
The lamp's shadow is also a great leading line

## 7 Darren Moore Surrey 41pts

Nikon D7000, 10-20mm, 178secs at f/10, ISO 100, ND filter,  
0.9 soft grad, 3 images stitched  
Remains of conifer plantation submerged in lake **Judges say** This  
is an atmospheric and engagingly minimalist image from Darren.  
The decision to create a pan stitch here was a wise one

## 8 Dan Deakin Bristol 40pts

Olympus E-PL3, 14mm, 1/2000secs at f/3.2, ISO 200  
Jetty on Harrison Lake, Canada **Judges say** This is an image strong  
in narrative possibility. Placing the child on the right, and capturing  
him mid-walk, suggests a progression towards the horizon

6



## 9 Dominic Burdon Oxfordshire 40pts

Nikon D700, 70-300mm, 1/200sec at f/11, ISO 200  
Morning mist, Bagan, Burma **Judges say** The light here is  
wonderful. The balloon silhouettes nicely complement the shapes  
of the architecture

## 10 Chris Tierney Midlothian 39pts

iPhone 5, 4.1mm, 1/2700sec at f/2.4, ISO 50  
Sheringham Shoal Wind Farm, Norfolk **Judges say** As wind  
turbines become numerous, so do images of them. This is a  
nicely captured and composed scene from Chris

8



## 11 Jianwei Yang Canada 38pts

Sony Alpha 500, 8-16mm, 1/30sec at f/5.6, ISO 1600  
Back to the start **Judges say** Wideangle lenses aren't just for  
exterior scenes. This graphic shot from Jianwei shows what can  
be done indoors

## 12 Andrew Blake North Yorkshire 37pts

Fujifilm FinePix S5600, 6.3mm, 1/75sec at f/3.2, ISO 200,  
3 images stitched  
Little monkey **Judges say** This is a clever interpretation of the  
brief from Andrew and a seamlessly stitched panoramic shot

9



## 13 Alireza Teimoury Iran 37pts

Canon EOS 5D, 24mm, 1/500sec at f/9, ISO 100  
Masherbrum, Pakistan **Judges say** Including the camping  
paraphernalia gives us a different, more human take on this  
mountain scene

## 14 Michael Marsh Kent 36pts

Canon EOS 5D Mark II, 45mm, 1/1000sec at f/2.8, ISO 100  
City Hall, London **Judges say** This is a much photographed scene,  
but Michael has done well to crop the image down to highlight the  
interesting graphic qualities

## 15 Laurie Thurlow Cumbria 35pts

Canon EOS 450D, 17-85mm, 1/10sec at f/14, 4 images stitched  
Derwent Isle **Judges say** There are a lot of elements in play  
here. All of them work, particularly the gradient of the fog in the  
background. A great find

12



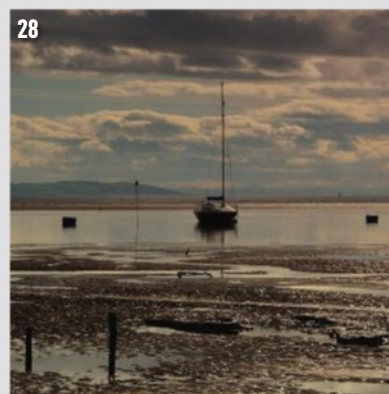




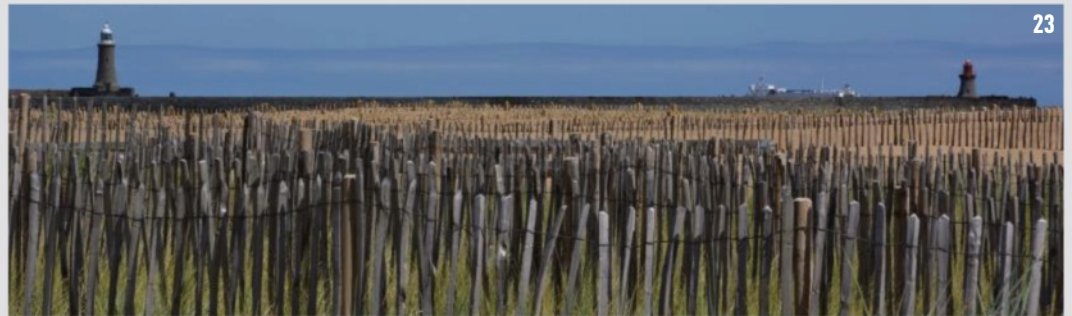


# The UK's most prestigious competition for amateur photographers

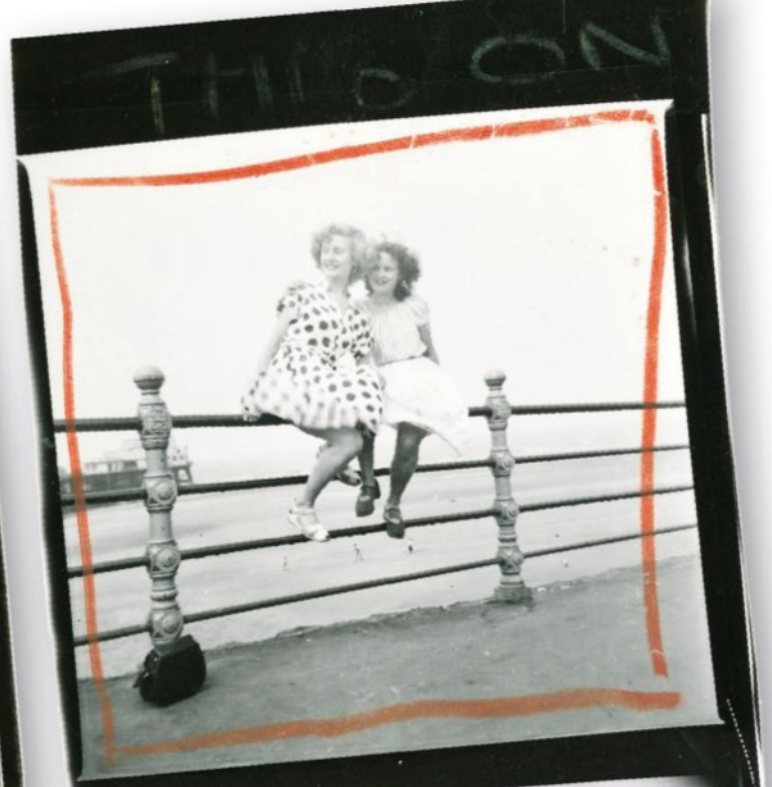
- 16 Sirsendu Gayen India 34pts**  
Nikon D80, 12-24mm, 1/40sec at f/5.6, ISO 100  
The boatman **Judges say** This is a great demonstration of breaking a scene down into graphic shapes and lines
- 17 Valentina Stoumpou Greece 34pts**  
Nikon D60, 18-55mm, 1/60sec at f/13, ISO 100  
Portrait of my mother **Judges say** A wideangle lens can offer an exaggerated perspective, as we can see here in this shot
- 18 Maciej Wojcik Poland 33pts**  
Fujifilm X-E1, 15-55mm, 1/56sec at f/22, ISO 200  
Baltic beach **Judges say** This high-contrast landscape is a simple but effective look at how much scope a wideangle optic can offer
- 19 Rizalde Cayanan Kuwait 32pts**  
Canon EOS 60D, 18-135mm, 1/60sec at f/5, ISO 400  
Sandstorm **Judges say** Rizalde shows nerves of steel for this shot, staring down at an enormous sandstorm in Kuwait
- 20 Neil Davies Merseyside 31pts**  
Sony NEX-7, 35mm, 1/160sec at f/6.3, ISO 100  
Caernarfon Bay **Judges say** This pan stitch succeeds due to its gradual transition from verdant colour to moody greys
- 21 Paul Reidy Ireland 30pts**  
Canon EOS 7D, 18-55mm, 1.6secs at f/22, ISO 100  
Sea and sky **Judges say** This black & white image benefits strongly from a great location and a simple composition
- 22 Bill Sell Carmarthenshire 29pts**  
Panasonic Lumix DMC-G5, 14mm, 1/6sec at f/3.5, ISO 3200, IR filter  
Pond **Judges say** This is a very subtle use of a wideangle lens. The use of infrared is intriguing
- 23 Ian Butterworth West Yorkshire 29pts**  
Nikon D5200, 18-250mm, 1/130sec at f/13, ISO 200  
South Shields **Judges say** This is a clever image. The fence posts mimic the shape of the lighthouse in the background
- 24 Ryan McDonald County Down 28pts**  
Nikon D800, 24-70mm, 1/40sec at f/8, ISO 320, tripod, ND filter  
Stone bridge **Judges say** There's a painterly romanticism at work here. The light falling on the scene is truly evocative
- 25 Peter Kurdlija New Zealand 28pts**  
Nikon D200, 18-200mm, 1/250sec at f/8, ISO 100, polariser  
Someone to watch over me **Judges say** What an intriguing scene
- 26 Michał Baranski Poland 27pts**  
Olympus E-PL2, 7.5mm, stitched from 6 images  
Converted fire station **Judges say** This was the most original image we received. Michał used six frames to construct it
- 27 Matt Revell Gloucestershire 26pts**  
Nikon D7000, 11-16mm, 30secs at f/8, ISO 100  
A bit of mayhem **Judges say** Landscape and light working in tandem
- 28 Graham Budden Liverpool 25pts**  
Nikon D5000, 18-55mm, f/11  
Hightown **Judges say** Despite the number of elements at work, this shot can easily be broken down into simple graphic elements
- 29 Carlo Murenu Italy 24pts**  
Nikon D600, 16-35mm, 1/800sec at f/6.3, ISO 320  
Chipmunk **Judges say** This really is a once-in-a-lifetime shot of a chipmunk observing its environment. It amused the judges no end
- 30 David Meredith Warwickshire 23pts**  
Sony Alpha 700, 10-20mm, 1/13sec, 1/20sec & 1/8sec at f/8, ISO 400  
Skopje, Macedonia **Judges say** This image hinges on the presence of the man to the right. Who is he and what is he doing?













## Amateur Photographer's... ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

# Blackpool Girls

In **Bert Hardy's** centenary year, **David Clark** looks at the story behind his famous 1951 image showing two young women on a breezy Blackpool seafront

**ONE OF** Bert Hardy's most famous pictures – and one of the most popular images to emerge from post-war Britain – was, ironically, taken on one of the cheapest and most rudimentary cameras he used in his professional career.

Hardy (1913–95) was one of the main photographers on *Picture Post*, the photojournalistic magazine that was particularly popular during the war years. In 1951, Hardy was 38 and had been a professional since the mid-1930s. His work for *Picture Post* had included hard news stories such as the liberation of the concentration camp at Belsen in Germany and the Battle of Inchon in the Korean War.

Hardy was also well known for his eye-catching images of ordinary people in their everyday lives. In 1951, with the *Picture Post* readership in decline, the editor, Frank Dowling, decided to run a competition for amateur photographers with an unusually large first prize of £1,000. Hardy was brought in to help promote it. 'I was to launch the competition with an article on how to take a picture,' Hardy later wrote in his autobiography *My Life*.

'Somewhere in my article I made a statement saying it doesn't matter what sort of camera you've got, even if the man standing next to you has a flashy chromium-plated job and you have a box camera – it's the person behind the camera that matters, not the camera.'

This statement prompted Dowling to challenge Hardy to put aside his preferred Leica and Contax cameras and show what he could do with

more basic kit. He dispatched Hardy to Blackpool seafront and asked him to take photographs using one of the simplest cameras available – a single-focus Kodak box Brownie.

The challenge began one Saturday morning in July when Hardy was formally presented with the Brownie by Blackpool's mayor. Hardy made some small adaptations to it, adding a yellow filter and an improvised cardboard viewfinder, and spent the day shooting pictures along Blackpool's Golden Mile.

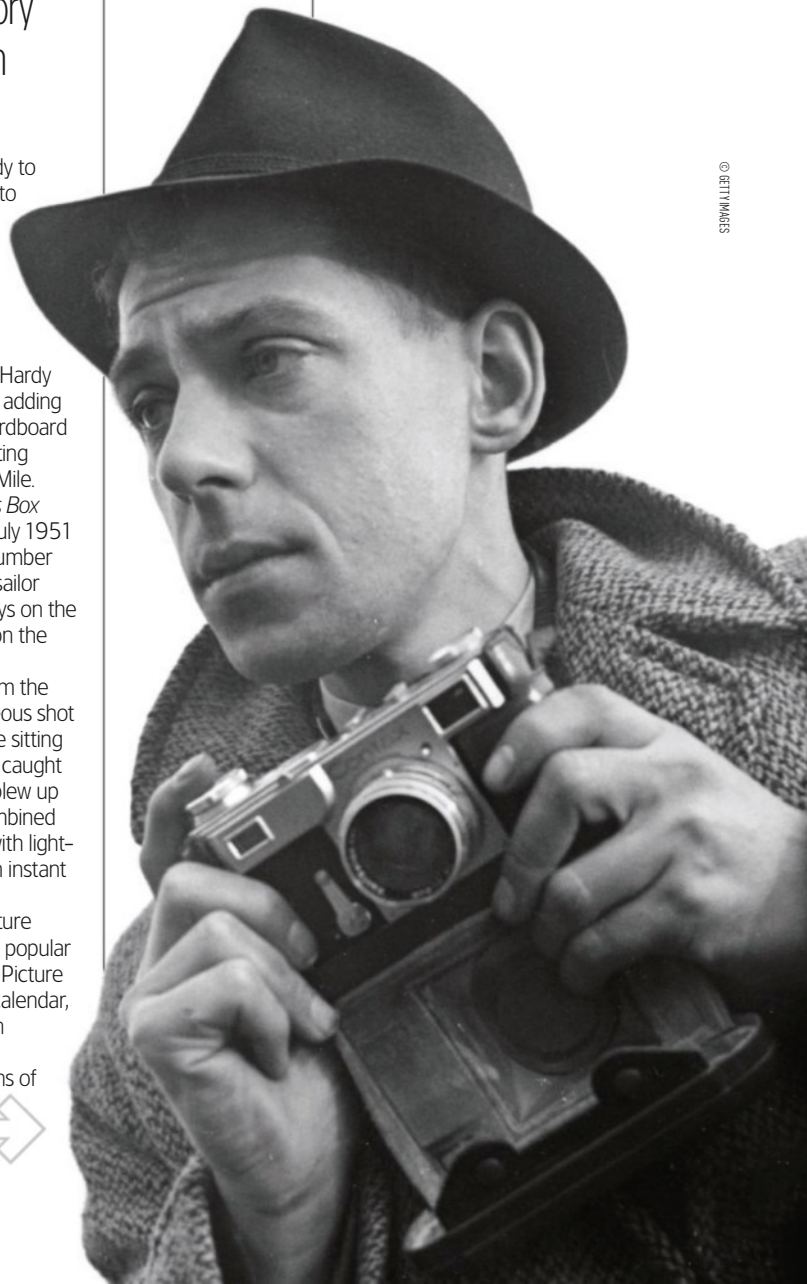
The resulting article, *Bert Hardy's Box Camera*, was published in the 14 July 1951 issue of *Picture Post*. It showed a number of images, including a picture of a sailor looking at postcards, one of donkeys on the beach, and other shots of people on the promenade and pier.

One of the images stood out from the rest. It was an apparently spontaneous shot of two young women chatting while sitting on the seafront railings. Hardy had caught the moment when a gust of wind blew up one of the women's dresses. It combined the women's cheerful innocence with light-hearted voyeurism and became an instant favourite with the readers.

In the following decades, the picture became one of *Picture Post*'s most popular images. In 1988, when the Hulton Picture Library chose it for the cover of a calendar, they launched a publicity campaign through the national press to track down the girls in the picture. Dozens of different women came forward claiming that they were one or other of the girls.

Left: Bert Hardy's contact sheet shows that he had carefully arranged the shoot, and photographed the women in a number of different positions and outfits

Below: Bert Hardy in 1941, with one of his favoured Contax cameras







© GETTY IMAGES

Two women chatting on the railings in Blackpool. This picture was taken by Bert Hardy using a single-focus box camera. The women are former Tiller Girls Pat Wilson (right) of Bridgend, mid Glamorgan, and Wendy Davies of Southall in London

## 'It became apparent that Hardy's shot was not an entirely spontaneous moment, but one that had been carefully arranged'

During the campaign, it became apparent that Hardy's shot was not an entirely spontaneous moment, but one that had been carefully arranged. The actual women in the picture, Pat Stewart (née Wilson, in the spotted dress) from Bridgend and Wendy Clarke (née Davies), from London, were both Tiller Girls performing in a show at the Pier Theatre. Hardy had seen them in the show the previous night and asked them to meet him on the beach the following day.

The contact sheets from the shoot showed that Hardy photographed the women in different positions and different dresses. One frame showed Stewart on the beach, changing into the spotted dress she wore in the famous picture. The contacts also showed two other Tiller Girls who hadn't featured in the published images. Two of the frames showed Stewart's dress being caught by the wind, but only one showed the two women facing each other.

The campaign concluded with Hardy being reunited with Stewart and Clarke,

and presenting them with signed prints and contact sheets from the shoot.

However, the issue of the women's identities later resurfaced. In 2006, another woman, Norma Edmondson, claimed she was the girl in the spotted dress. After she appeared on BBC TV's *The One Show* to repeat the claim in 2010, Pat Stewart came forward with the signed contact sheets given to her by Hardy, to prove she was the girl. Edmondson then withdrew her claim, saying she had made an honest mistake.

It is now more than 60 years since 'Blackpool Girls' was shot and many people regard the picture as capturing the essence of 1950s post-war optimism. It's a view that is shared by Pat Stewart herself.

'That photo holds so many lovely memories for me,' she told the *Daily Mail* in 2011. 'We were so innocent then. I knew so little and everything seemed new. We had gone through the war years when everything was so difficult and rationing so hard. After that, everything seemed so exciting.' **AP**

### BOOKS AND WEBSITES

**Books** Hardy's autobiography, *My Life*, is currently out of print, but used copies are available from [www.amazon.co.uk](http://www.amazon.co.uk). A new book, *Bert Hardy's Britain* by Colin Wilkinson, is being published on 1 November by Bluecoat Press.

**Websites** There is no official Bert Hardy site, but more of his Blackpool photographs, plus other work, can be seen on [www.gettyimages.co.uk](http://www.gettyimages.co.uk). Biographical information is available on a number of sites, including [www.wikipedia.org](http://www.wikipedia.org).

## Events of 1951

### 1 January

*The Archers*, set in the fictional rural village of Ambridge, begins transmission on BBC Radio. It becomes the world's longest-running radio soap opera

### 27 January

The US government begins its post-war nuclear weapons testing programme, dropping a one-kiloton bomb in the Nevada desert, north-west of Las Vegas

### 11 April

The Stone of Scone, used for centuries in the coronation of kings and queens, appears on the altar at Arbroath Abbey. It had been stolen from London's Westminster Abbey on 25 December 1950

### 3 May

Opening of the Festival of Britain, a five-month national exhibition promoting British achievements, intended to give a positive view of the country as it recovered from the war

### 20 July

King Abdullah I of Jordan, who had allied with Britain during the First World War, is assassinated as he attends prayers in Jerusalem, Israel

### 12 August

Novelist JD Salinger publishes *The Catcher in the Rye*. It goes on to become a classic of 20th century literature, selling more than 65 million copies.

### 26 October

In the UK general election, 76-year-old Winston Churchill is re-elected as Prime Minister with a slim majority. He defeats Clement Attlee's Labour Party, which had been in power since 1945.



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SIX OF THE BEST

# AP Testbench

Twice a month we test of six of the best **accessories** on the market

## Third-party flashguns

**Callum McInerney-Riley** looks at a selection of flashguns ranging from high-spec examples to models for photographers on a budget

### Metz Mecablitz 52-AF-1 £179

[www.intro2020.co.uk](http://www.intro2020.co.uk)

The Metz Mecablitz 52-AF-1 is one of the more high-tech flashguns we have on test. It is billed as the world's first hotshoe-mounted flashgun with an illuminated touchscreen display. This handles all the control functions, so it is very easy to change settings and navigate the menus. The design looks great and the build quality is very high. Also, it is the most widely compatible of the six flashguns on test here and the various versions will fit Canon, Leica, Nikon, Olympus, Panasonic, Pentax and Sony cameras.

During this test, the flash had a recycle time of between 0.2sec at lowest power and 5secs at the highest. With a guide number of 52m @ ISO 100, means it is capable of outputting a sufficient amount of power to cover most situations.



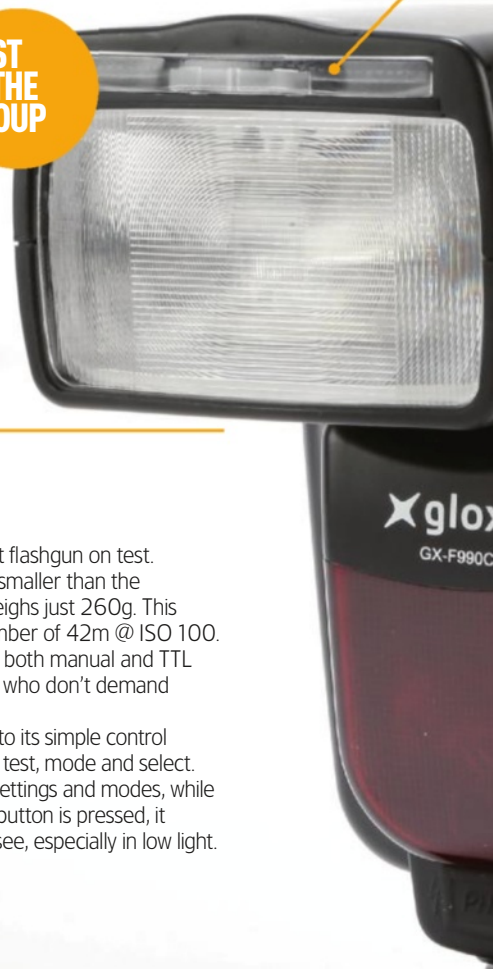
### Gloxy GX-F990 £130.50

[www.digitaltoyshop.com](http://www.digitaltoyshop.com)

Although the Gloxy GX-F990 is available only in Nikon and Canon fits, in slave mode it will work with any camera that has a standard hotshoe. The build is very similar in look and feel to Canon's own-brand flashguns, with an almost identical button layout and a scroll wheel to change the settings values.

This flash features TTL flash metering, exposure compensation, bracketing, exposure locking, a wireless triggering sensor and an impressive high-speed sync mode of 1/8000sec. This makes it very good for high-speed action photography. Overall, the functionality is fantastic and suitable for almost every situation. A guide number of 54m @ ISO 100 is given, while its recycle time is between 0.1sec and 6secs. However, using an external power pack via an in-built port allows a 4.5secs full-power recycle time.

BEST  
IN THE  
GROUP



### Sunpak PZ42X £110

[www.intro2020.co.uk](http://www.intro2020.co.uk)

The Sunpak PZ42X is the smallest and lightest flashgun on test. Measuring 64x116x102mm, it is nearly 40% smaller than the Sigma unit (right) in terms of volume, and it weighs just 260g. This is perhaps reflected in its rather low guide number of 42m @ ISO 100. However, the Sunpak achieves great results in both manual and TTL modes, and would be a good choice for those who don't demand too much from their flash.

The PZ42X is a very usable little unit thanks to its simple control menu, which features only four buttons: on/off, test, mode and select. The mode button switches between different settings and modes, while the select button changes the values. When a button is pressed, it illuminates the display in red making it easy to see, especially in low light.



## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

**Olympus OM-DE-M1**

Olympus's micro four thirds system camera with new 16-million-pixel Live MOS sensor and Olympus's 'fastest-ever' AF system.

AP 2 November

**Weye Feye**

The XSeries Weye Feye device enables remote control of a DSLR via Wi-Fi. We put it to the test.

AP 2 November

**Nikon Coolpix P7800**

Nikon's latest enthusiast compact comes with a 12.2MP sensor and EVF.

AP 9 November

**Canon PowerShot G16**

Canon's new advanced compact features wireless connectivity, a 12MP CMOS sensor and 28-140mm (equivalent) zoom lens.

AP 16 November

**TESTBENCH: SIX OF THE BEST**

With winter fast approaching, we put six of the best gloves for photographers to the test.

AP 9 November

**Nissin Di700** £150

[www.kenro.co.uk](http://www.kenro.co.uk)

Very easy to use straight from the box, the Nissin Di700 is the most suitable model for those who lack confidence in using flash. It features a colour LED control layout on the back with a menu section and a  $\pm$  bar to control EV compensation in TTL mode or a power output control in manual mode. The 24-200mm zoom is taken care of automatically by the flash, and values for the EV and output level are changed using a scroll wheel.

The Di700 has a guide number of just 48m @ ISO 100, but what it lacks in power it makes up for in functionality, with a speedy 1/8000sec sync speed, an optional external power source and multi-channel wireless capabilities

**Marumi D35AF** £21

[www.microglobe.co.uk](http://www.microglobe.co.uk)

In comparison with the rest of the flashes here, the Marumi D35AF is very basic with limited controls. It has a 38-85mm zoom head, which needs to be set manually by sliding the front of the head forward. The body is plastic and the manual setting is controlled by one simple 'slide up and down' mechanism. The guide number is rated at 34m @ ISO 100, which is the lowest

of any on test. The main advantage of this flash is that it offers a very inexpensive way to add a lot more power than a standard pop-up flash. It works with ETTL/ETTL II when fitted on Canon DSLRs and i-TTL with Nikon DSLRs. It is very much a 'slide on and shoot' kind of flashgun, and provides good results in TTL mode.

**BEST  
BUDGET  
HEAD**

**Sigma EF-610 DG Super** £160

[www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

The menu and layout of the Sigma EF-610 DG Super are similar to that of the Gloxy model (above left). However, values are changed via a  $\pm$  dial rather than a scroll wheel. This can be quite confusing for the first-timer, but those used to a Canon Speedlite flashgun should find these controls easy to adapt to. Aside from Sigma cameras, the EF-610 can be used with Canon, Nikon, Pentax and Sony models.

The EF-610 DG Super boasts many of the same features as the Gloxy model, plus a few more: multi-pulse, high-speed flash, rear-curtain sync and wireless TTL are all available. This flash is therefore good for more advanced users. One feature I particularly like is that when the flash is tilted 90° or upright, it locks in position so it won't move when using flash-mounted softboxes.



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- **Essential Techniques** Damien Demolder
- **Landscapes for All Seasons** Joe Cornish and David Ward
- **Post Processing Using Photoshop and Lightroom** Michael Topham
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Painting the subject evenly will give nice all-over lighting that shows much of the detail. By using the snoot and pointing the torch from a distance, the background and foreground can be lit to emphasise the subject



## How to... Paint with light

**Callum McInerney-Riley** explains how to use your free LED light to create exciting hand-lit images

**ESSENTIALLY**, the small LED light given away free with this week's issue of AP is designed for finding your way around your kit in low light or at night. Whether it is plugging a fiddly cable release into the right port or rummaging for a lens lurking somewhere in the depths of a camera bag,

this torch will certainly help. However, it can also be used – as well as other torches – as a fun way to achieve some brilliant lighting effects for a variety of still-life subjects.

The fantastic lighting styles adopted by many professionals don't always require a whole studio full of expensive flash heads and

a range of light modifiers. By using a long exposure in a darkened room, it is possible to sculpt the light to create drama and achieve a specific lighting style without a complex lighting set-up. More importantly, it is an inexpensive alternative to a large studio.

In the darkness you can reveal specific areas of the subject by illuminating them with the torch. This illumination can be tailored to create a precise look for an image. Everything from a spot-lighting effect to low key and rim lighting, and many more, can be achieved. Here I will show what is needed to get the best results when painting with light, and I will demonstrate various different methods and lighting techniques for you to try to expand upon.





### WHAT YOU WILL NEED

**MOST** importantly, you will need a camera that offers manual control. You will need to be able to set the aperture, ISO, shutter speed and white balance. For more detail on the settings, see *Judging exposures* (below).

As with most long-exposure shots, it is important to keep the camera stabilised. A tripod and cable release are the best tools for achieving this, although placing a camera on a tabletop or resting it on a secure and stable surface will suffice – as will the camera's self-timer in place of a cable release. Also make sure that the subject you are photographing is on a secure surface and does not move while the shutter is open.

Speaking of which, there are many things that will make great subjects for this type of photograph. A single rose in a vase is something of a classic for light painting. Everyday items are also good for experimenting with. Old, worn items with a lot of texture often make great subjects, as do ornate pieces of glass, or statues and other ornaments.

Finally, you'll need a background and foreground. These do not need to be expensive rolls of Colorama paper, as pieces of card will also work well and are readily available from craft shops. Wood, metal and stone are other alternatives, but while their texture can create really interesting images, for some shots it can also be a distraction. Glass or Perspex placed over the top of the background will give a nice reflective surface, adding another dimension to the image.

### JUDGING EXPOSURES

If the room is fully dark, then the shutter speed doesn't matter because the exposure is created entirely by the source of light. Thus, your exposure is determined by how much light you give the subject. With the camera set to f/20 and ISO 100, around 30secs is fine for a subject of around 40x40cm. I use a small aperture because it allows a longer shutter speed, which gives me more time and more precise control over where the light is falling.

If using the light from a distance, the intensity will be much lower so I would advise setting the camera to bulb mode. Bulb mode may also be needed for larger objects, as the bigger the object the longer it takes to illuminate it.

If the room is not completely light-sealed, then a

shorter shutter speed will be necessary to reduce the amount of ambient light in the image.

Colour and texture also play a large part in the exposure. A shiny white object will require a very short time to illuminate it, whereas a dark matt object will need a much longer exposure by comparison.

### HOW TO LIGHT THE SHOT

The really exciting thing about painting with light is that a completely different look can be achieved with every push of the shutter button. There is no right or wrong way to light-paint a subject, but using the torch makes it easy to create a different depth, mood and feel in each shot.

Often when using a standard on-camera flash, the lighting doesn't look very dynamic because it lacks shadows – on-camera flash has a tendency to make images look very flat. However, angling the torch at between 45° and 90° to the subject will emphasise its depth and texture. Lighting from above will have the same effect. Often the best-looking shots are low-key images where the subject only partially emerges from the darkness.



A piece of paper can be fashioned into a DIY snoot

### LIGHT IT RIGHT

Think of the torch like a can of spray paint. If you hold it close to the subject in one spot for a few seconds, that area will be covered with a greater intensity. If you spray from a distance, there will be a wider spread and a softer coating on the subject.

The light can be modified in a number of ways. For instance, a simple snoot made of paper (see above) will concentrate the beam and stop any light from spilling out. This can be very useful for creating a spotlight effect or when shooting precise areas, for example.

Coloured gels can also be used to modify the light and achieve creative shots. A cheap and effective way to acquire these is to use sweet wrappers doubled over and held over the light source. Multiple colours can be combined to achieve some interesting lighting styles and to create mood. The traditional blue and red combination is a personal favourite.

Sweet wrappers make ideal 'gels' for small torches



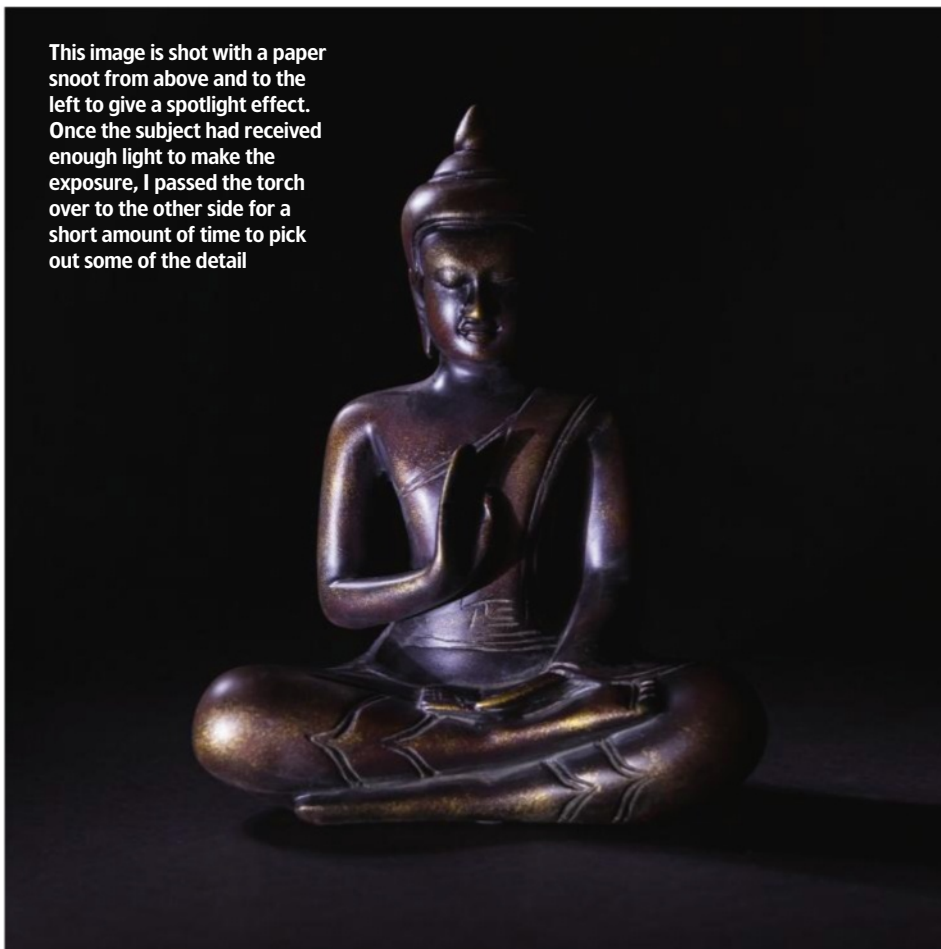
Lighting the subject from slightly above will highlight it while giving it a pronounced edge. This can appear like a glow if the light is left on for long enough. By not letting any light hit the front of the subject, only its outline and the most heavily pronounced details are picked out

For this shot I lit the subject mainly from above and filled in from the bottom to give a good balance of shadows and highlights. I also ensured that no light hit the background so that it recorded as a true black

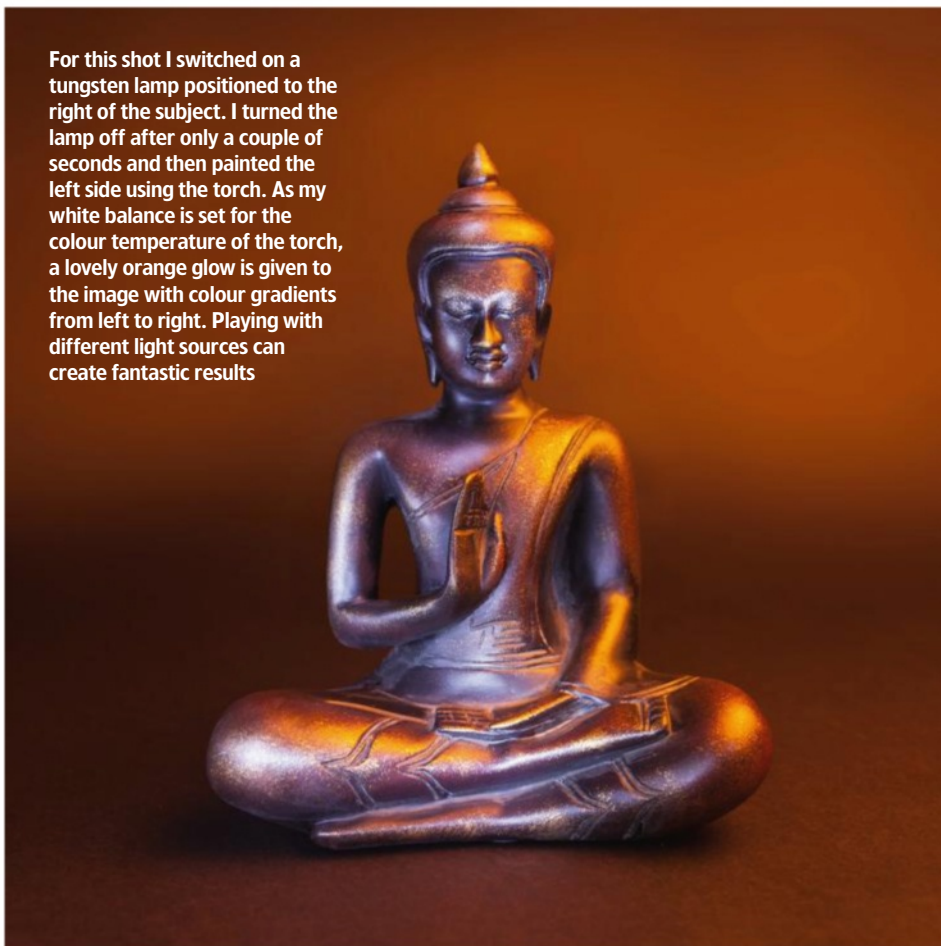




This image is shot with a paper snoot from above and to the left to give a spotlight effect. Once the subject had received enough light to make the exposure, I passed the torch over to the other side for a short amount of time to pick out some of the detail



For this shot I switched on a tungsten lamp positioned to the right of the subject. I turned the lamp off after only a couple of seconds and then painted the left side using the torch. As my white balance is set for the colour temperature of the torch, a lovely orange glow is given to the image with colour gradients from left to right. Playing with different light sources can create fantastic results





Try not to stray into the shot, but if you have to do so then keep the torch close to your body



Before

## ON A LARGER SCALE...

All the techniques learned by lighting smaller objects can be transferred to something larger.

All you need is a bigger torch, says **Richard Sibley**

**TO LIGHT** an exterior building at night, the same principles apply as when lighting a flower or ornament. The shutter speed must be slow enough to allow time for you to build up the light level with a powerful torch, but the exposure time must also be short enough to ensure that your subject is not illuminated by any ambient light in the scene.

The first thing you should do is take a shot of the scene to help you estimate the longest exposure that you can use. If you are lucky enough to have a moonless sky in the middle of nowhere, you may be able to use a time that extends to minutes, but on a moonlit night near an urban area your exposure will need to be a lot shorter. I tend to set the camera's shutter

speed to 30secs or bulb mode and use a low sensitivity setting of ISO 80-200. I also set the aperture of the lens to f/8-16 to get the longest exposure possible before diffraction starts to blur the image. Be prepared: achieving the right result can be time-consuming and rather frustrating, and it may take a little trial and error to find what's perfect for you.

When lighting the subject, keep the torch moving otherwise you may end up with some areas that are brighter than others. As you will most likely be walking around the scene to pick out different areas, it is important to make sure that the torch bulb is never in shot because it could result in a streak of light across the image.

Another key piece of advice is to wear black.



If you stand still long enough in a white T-shirt you may end up being visible in the image, but a black outfit will make it far less likely that your shadow will appear. Try not to stray into the shot, but if you have no choice but to do so then keep the torch close to your body with your back to the camera, and don't stay in the same position – keep moving!

## TOP TIPS

- Keep moving
- Wear dark clothing
- Use coloured lighting gels over the torch for extra impact
- Think about your choice of subject. Derelict or abandoned buildings, cars or even shipwrecks work well
- The Olympus OM-D cameras have a live bulb mode that updates the screen with the current exposure every few seconds. When the perfect exposure appears on-screen, the exposure can be ended. This takes a lot of the guesswork out of calculating the exposure and allows you to see what areas of the subject require light.

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# AskAP

Let the AP team answer your photographic queries



© KARL BACON

## TRICK OF THE LIGHT

**Q** Can you tell me what has happened to this shot of a BMBF Dakota, which I took as it flew over my bungalow in Lincolnshire? I have taken many shots of aircraft, but not like this, as the underside of the port wing looks as though it has been repainted. **Karl Bacon**

**A** I'm not an aviation expert by any stretch of the imagination, but I think the simple answer here is that light is reflecting off the underside of the wing. The very distinct cut-off between the painted and bare-metal looking areas threw me to start with, but having determined that this is a Dakota ZA947 from the RAF's Battle of Britain Memorial Flight, I had a look online to see what I could find.

Entering 'BMBF Dakota' into the Google search engine and then choosing Images (and performing the same search in Flickr) revealed

a wealth of shots of this particular aircraft, including a small number that show a very similar 'silver wing'. A Flickr user going under the name 'Zippy's Revenge' has a striking example at [www.flickr.com/photos/15218213@N06/9535054412](http://www.flickr.com/photos/15218213@N06/9535054412), although in his image it is the starboard wing that is affected, as the plane is flying from right to left.

So, while yours is certainly one of the most extreme examples I've seen, I'm fairly certain this is a trick of the light, unless any of AP's readers (and aviation buffs) can come up with an alternative answer. **Chris Gatum**

## TIME FOR A REPLACEMENT

**Q** I have had my beloved Epson Stylus Photo R2400 printer for about four years, but am now unable to get a 'clean' nozzle check on the yellow print head. I have tried different cartridges, performed numerous head cleans and used a Blockbuster print-head cleaner, all to no avail. Epson's service department will carry out a repair at a fixed price, but this is nearly as much as a new Stylus Photo R3000! I have searched the

internet and spoken to various independent repair companies that advertise as Epson specialists, but they all say they can't do the job. Any suggestions? **Trevor Doyle**

**A** Trevor, I fear you already know the answer. If you've tried everything you can to clear the blockage yourself, and specialist repairers say they can't do anything for you, there's not much I can add – if the repairers could do it, then I'm sure they would be more than

For this shot of a toy soldier I used a 90mm macro lens on a DSLR and shot with a wide aperture to minimise the depth of field. Close-up lenses on a prime lens would be an alternative (and less expensive) solution

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



© CHRIS GATUM

## CAMERA FOR HI-RES CLOSE-UPS

**FROM THE FORUM** **Q** I need to take some close-up, hi-res images for a magazine article about painting model soldiers. The files need to be over 1MB and I'll need macro. My current compact camera doesn't do this, so the Samsung EX2F has been suggested as an inexpensive option. What do you think? **Sirslly**

**A** You will definitely need a camera with a macro facility if you're going to be taking photographs of small-scale soldiers. If you know you're going to be doing this again (and the magazine is paying you a very generous fee), then spending £300-plus on a camera such as the EX2F is certainly an option, but if this is just a one-off exercise it's quite an expensive answer.

happy to take your money!

It looks as though you've got two choices: pay Epson's service department to (probably) replace the print head and possibly the ink-supply system, or you can consider a replacement printer. Of the two, I'd be more inclined to recommend investing in the latest technology, rather than fix an older model. I hate to be the bearer of bad news, but it sounds like your R2400 has passed its best. It may not have had a particularly long life, although I've had printers that have barely survived 24 months, but hopefully it did your photography proud. **Chris Gatum**

## MORE ABOUT PERKEO

**Q** I love reading Ivor Matanle's *Icons of Photography*, especially when it's a model I've owned and used, so I read with interest the article on the Voigtlander Bessa II in AP 31 August. I have my late grandfather's Perkeo 1. It has pride of place in my collection, although it is showing signs of age.

In the article Ivor says that 'the Perkeo

## AP GLOSSARY

## Macro options (part 1)

Following on from Sirsly's enquiry (see left), this week's *Glossary* takes a look at the tools available if you want to explore the world of close-up and macro photography

**MACRO LENS** The obvious choice for macro photography with an interchangeable-lens camera is a dedicated macro lens. Strictly, a macro lens should offer 1:1 reproduction, which means that the object being photographed will appear at its actual size on the sensor (or film). Some zooms offer a macro setting that gives 1:2 (½ size) and 1:4 (¼ life size) magnification. While these are not strictly 'macro', they are useful for close-up work.

**EXTENSION TUBES** This is a tube that attaches between a 'normal' lens and the camera body, so the lens is physically further from the sensor. It allows it to focus closer, but loses infinity focus. Extension tubes typically come in a range of sizes – the longer the tube, the closer you can focus. Tubes can also be

stacked for even greater magnification, but the more tubes you have, the less light reaches the sensor, so exposure times increase or higher ISO settings are needed. Many extension tubes will disable the camera's AF system and, possibly, the automatic exposure metering as well. The more expensive the tubes, the more likely it is that some or all automation will be retained.

**BELLOWS** These use the same principle as extension tubes, but a rack-and-pinion bellows system means that the distance between the camera and lens is variable and can be more precisely adjusted. Bellows work best with prime lenses, but very few will allow you to use automatic focusing and metering. They are expensive if you buy them new.

If you're otherwise happy with your existing compact, why not ask friends and family to see if you can borrow a camera to take the shots for your article?

Of course, if you want to invest in a new camera, there are countless options open to you and the ultimate solution would

perhaps be a digital SLR with a dedicated macro lens. Visit the *Amateur Photographer* forum ([www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)) and you will find many more answers to your question, including suggestions for second-hand kit that would certainly enable you to get the job done. **Chris Gatcum**

I was always fitted with the three-element 80mm f/4.5 Vaskar lens, with a four speed Pronto shutter, so is my version a rarity he's not come across? I've had this camera for more than 25 years and it's never been repaired or touched by anyone while I've owned it. It certainly doesn't have that lens on it that he describes, rather a Vaskar 1:4.5/75 (no 3146763 on the side of the lens). It is fitted with a Pronto shutter with speeds of B, 25, 50, 100, 200. Can you shed some light on this? **Kevin Birtles**

**A** Thanks for pointing this out, Kevin, and I am so glad that you are looking after your father's Perkeo 1. At the time that I wrote the article, I had owned and used several Perkeo 1 cameras, including the one photographed for the article. While I do not keep an exact record, I believe all that I have had have been fitted with an 80mm f/4.5 Vaskar – I certainly believed that all Perkeo 1 cameras had an 80mm Vaskar. However, I know now that this is not the case. After the Bessa II article appeared, a fellow member of the

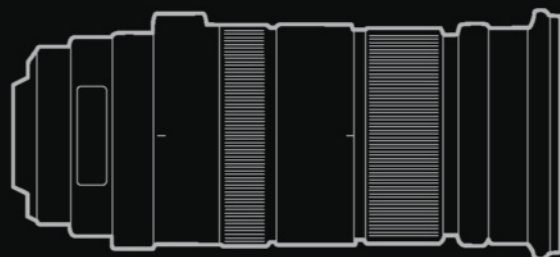
Photographic Collectors' Club of Great Britain (PCCGB) emailed me to tell me I was wrong and that he had Perkeo 1 cameras with 75mm and 80mm f/4.5 Vaskar lenses. Since then I have been trying to find out why both versions were made and which came first. So far, I have not discovered any certain information, so if anyone reading this knows anything, please call 01920 821 611 and reveal all! Camera history is full of unexplained issues and I seem to be working on another one. **Ivor Matanle**



A Perkeo 1

DSLR\*

10x ZOOM LENS



Vs

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# READER HOLIDAY

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HDR doesn't just  
have to be for  
landscape images

AP guide to...

# HDR portraiture

HDR software is normally used to add impact to landscapes and architectural images, but as **Lee Frost** explains, it's also ideal for bringing out character in portraits



HDR

ALL PICTURES © LEE FROST



**ALTHOUGH** I would never describe myself as a portrait photographer, whenever I find myself travelling through foreign lands I can't help but photograph the local people. The fact that I tend to visit countries such as Cuba, Morocco and Zanzibar probably has a lot to do with it. Not only are these places slightly rough around the edges – which is what makes them so fascinating – but the people are, too! Stick me on a city street in the UK and the last thing I'd want to do is start photographing passers-by, but Havana or Marrakech – well, that's a different story. The faces are just so full of character, and the people behind them are usually warm and friendly.

Despite having the opportunity to photograph many fascinating faces over the years, the big problem I've always had is producing portraits that really captured the character of my subject – warts and all. I've tried filling the frame, boosting contrast and converting to black & white. I even tried to emulate the superb work of Polish photographer Andrzej Dragan ([www.andrzejdragan.com](http://www.andrzejdragan.com)) by following a magazine tutorial on 'The Dragan Effect'. However, the results were terrible and the technique took ages, so I gave it up as a bad job.

Then one day, a creative lightbulb went on in my head. I'd been playing around with Photomatrix Pro HDR software and getting some half-decent results. Normally, HDR is restricted to stationary subjects, such as landscapes and buildings, because you need to shoot a sequence of images at different exposures, then merge them using the software. This means that all the images must be in perfect register to avoid overlapping and ghosting.

That theoretically rules out portraits because it's difficult to take several shots of the same person without them

Original



moving fractionally between each one. I've seen it done, but you need to be very quick and have a rock-steady hand. However, one of the (many) advantages of shooting in raw format rather than JPEG is that a single raw file contains far more data than you actually need, so it can be processed several times (I use Adobe Camera Raw in Photoshop CS5), with the exposure for each version adjusted to produce what is in effect a bracketed sequence of images. These can then be run through HDR software.

Putting this theory to the test for the first time was a nerve-racking experience because if it didn't work I'd be back to the drawing board. Fortunately, I needn't have worried – it worked brilliantly! The amount of detail revealed in the subject's face when given the HDR treatment is amazing – every blemish, every wrinkle, every strand of stubble or hair can be seen. Even the texture of the weave in clothing is enhanced. Best of all, it's quick and easy. From opening the original raw file to seeing the final HDR image takes no longer than five minutes, yet to look at the results you'd think they had taken hours of painstaking Photoshop work.



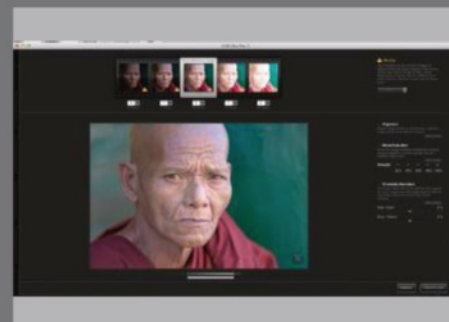
**Above: The increase in local contrast and colour really brings the subject to life**

# CREATING AN HDR PORTRAIT

This comparison shows what a difference a high dynamic range treatment – in colour or black & white – can make when compared to a straight version of the same image. To create your own HDR portraits, follow this simple step-by-step guide. I used Nik Software HDR Efex Pro 2, but any HDR software will do.



**1** Choose the raw file you want to use and open it in whichever raw file converter you normally work with – I favour Adobe Camera Raw (ACR) in Photoshop CS5.



**5** Open your HDR software, then locate the five images and import them. Set the exposure parameters, then select Create HDR.

After



Before



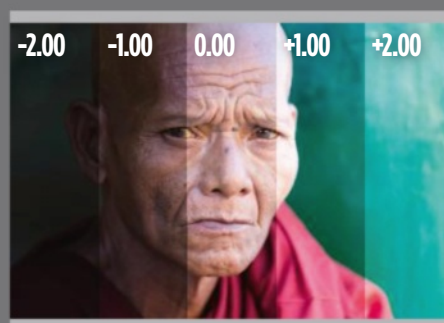
Black &amp; white



**2** Make any general adjustments to the raw file that you feel are necessary, then with the Exposure slider set to -2.00, open the file and save it with an appropriate name as a TIFF.



**3** Go back to the raw file, set the Exposure slider to -1.00, then open the file and save it again.



**4** Repeat this process three more times so that you end up with five copies of the raw file, with the Exposure slider set to a different value for each image: -2.00, -1.00, 0.00, +1.00 and +2.00 stops.



**6** When the images have been merged you will be presented with the basic HDR image and a range of presets and controls.



**7** Try the different presets to see which you prefer – I used 'Deep 1' for this image. It's also worth experimenting with the Tone Compression and Tonality controls.



**8** Once you're happy with the look of the image, save it as a 16-bit Tiff, then open it in Photoshop and make any final adjustments.



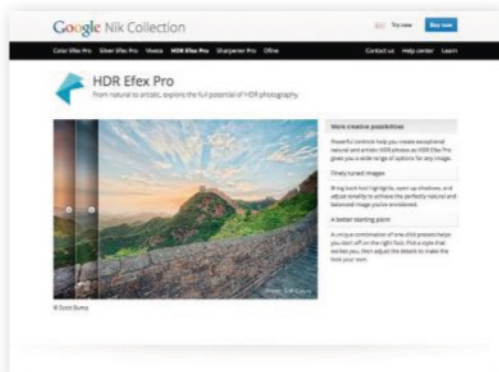
# HDR SOFTWARE

**ALTHOUGH** there is an HDR feature in recent versions of Photoshop (CS3 onwards), I find it slow and lacking in versatility so I prefer to use a third-party application instead.

The two I use are Photomatrix (www.hdrsoft.com) and HDR Efex Pro (www.niksoftware.com).

Photomatrix costs just \$39, or \$99 for the Pro version, and upgrades for both options are free. I prefer HDR Efex Pro, but it only comes as part of the Nik Collection, which costs \$149. If you can make use of the other applications in the collection, such as Silver Efex Pro 2 and Colour Efex Pro 4, then it's great value.

Other options include Photo Plus X5 (£29.99, www.serif.com), easyHDR3 (€29, www.easyhdr.com), Oloneo HDRengine 1.1 (€60, www.oloneo.com) and Franzis HDR Projects Platin (£129, www.hdr-projects.com). Free HDR software is also available – visit www.techsupportalert.com for more links.



The HDR technique also works well when converting the image to black & white

## PORTRAIT TIPS

**WHILE** this technique is about making the most of portrait images you have already taken, it helps to capture the best possible image in-camera. Here are a few pointers:

**1** Rather than sneaking candid shots, approach people and ask their permission – not only will the resulting portraits be much better, because eye contact makes a huge difference, but you'll also avoid the risk of offending anyone.

**2** Focus on the eyes. It doesn't matter if any other part of the face isn't in sharp focus, but the eyes must be.

**3** Throw distracting backgrounds out of focus by shooting at a wide aperture, such as f/4.

**4** For head-and-shoulders portraits, use a short telephoto focal length from 85-135mm. Not only will this help to blur the background by reducing depth of field, but the slight foreshortening of perspective is also flattering on the face – not that the final portraits will be!

**5** Don't be afraid to ask your subject to move a little if the background doesn't work. Take control of the situation rather than accepting second best.

**6** If your subject is looking awkward, chat to them, tell a joke, pull a face – do anything to break the ice and get them to loosen up.

**7** Show your subject the pictures you've taken – they'll love being able to see their face on the back of your camera.

Above: There is a wealth of HDR software to choose from

Below: The bright colours and contrast of HDR work particularly well with certain subjects





HDR mono



# CONVERT TO MONO

**HDR PORTRAITS** can look amazing in colour – as the examples here hopefully show – but sometimes the colour itself can be a distraction, taking attention away from the subject's face, which should always be given priority. For this reason, I often convert my HDR portraits to black & white, as the removal of colour makes them much simpler and more powerful. The 'warts and all'

effect can also be enhanced even further.

There are endless ways to convert colour digital images to black & white, but I tend to use Silver Efex Pro 2 from Nik Software (\$149, as part of the Nik Collection, [www.niksoftware.com](http://www.niksoftware.com)) or Perfect B&W from OnOne Software (\$29 for the standard edition, [www.ononesoftware.com](http://www.ononesoftware.com)). Both work in a similar way.





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| OLYMPUS 14 - 45mm 1/3.5-5.6 ZUIKO DIGITAL 4/3rds LENS               | MINT-HOOD £599.00      |
| OLYMPUS 14 - 42mm 1/3.5-5.6 MC II R" MSC MICRO 4/3rds               | MINT AS NEW £165.00    |
| OLYMPUS 17mm 1/2.8 M ZUIKO MICRO FOUR THIRDS                        | MINT BOXED £165.00     |
| PANASONIC G1 BODY COMPLETE WITH ALL ACCESS                          | MINT-BOXED £1,990.00   |
| PANASONIC G72 BODY COMPLETE WITH ALL ACCESS                         | MINT BOXED £1,990.00   |
| PANASONIC G1 BODY WITH 14 - 45 PANASONIC LENS                       | MINT BOXED £1,990.00   |
| PANASONIC 20mm 1/1.7 LUMIX G MICRO 4/3rds LENS                      | MINT CASED £295.00     |
| PANASONIC 14 - 45mm 1/3.5-5.6 LUMIX G OIS MICRO 4/3rds              | MINT £1,775.00         |
| PANASONIC 15 - 200mm 1/4.5-5.6 VARIO MICRO 4/3rds                   | MINT BOXED £1,990.00   |
| PANASONIC 100 - 300mm 1/4.5-5.6 LUMIX G MICRO 4/3rds                | MINT BOXED £3,490.00   |
| PENTAX Q BODY + PENTAX 9 - 15mm LENS AS NEW                         | MINT BOXED £199.00     |
| MEET 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC                       | MINT- £599.00          |
| SONY ALPHA 28 - 75mm 1/2.8 SAM LENS                                 | MINT BOXED £249.00     |
| SONY 18 - 200mm 1/3.5-6.3 DC SLR GLASS FOR SONY                     | MINT BOXED £1,250.00   |
| SONY ALPHA HVL-F36AM FLASH GUN                                      | MINT CASED £145.00     |

## Canon Autofocus, Digital Lenses, Canon FD

|  |                             |
|--|-----------------------------|
| CANON EOS 1NRS BODY                              | MINT- £325.00               |
| CANON EOS 1NRS                                   | MINT-BOXED £199.00          |
| CANON EOS 1 BODY                                 | EXC- £1,115.00              |
| CANON EOS 3 BODY                                 | EXC++ £1,445.00             |
| CANON EOS 5 BODY                                 | EXC+++ £599.00              |
| CANON 17 - 40mm f4.5 USM "L" + HOYA FILTER       | MINT BOXED AS NEW £495.00   |
| CANON 20 - 35mm f2.8 USM "L"                     | MINT- £575.00               |
| CANON 24 - 70mm f2.8 USM "L" MK1 + HOOD          | MINT- £995.00               |
| CANON 24 - 105mm f4 USM "L" IS - HOYA PRO FLT    | MINT CASED £925.00          |
| CANON 70 - 200mm f4 USM "L" IS IMAGE STABILIZER  | MINT BOXED £799.00          |
| CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER   | MINT BOXED £1,099.00        |
| CANON 300mm f4.5 USM "L" IMAGE STAB DZ LENS      | MINT BOXED £999.00          |
| CANON 100mm f4.5 USM "L" IMAGE STABILIZ          | MINT BOXED £999.00          |
| CANON 180mm f3.5 USM "L" MACRO LENS              | MINT BOXED £1,195.00        |
| CANON 40mm f2.8 STM LENS                         | MINT BOXED £1,390.00        |
| CANON 50mm f1.8 MKII                             | MINT BOXED AS NEW £1,990.00 |
| CANON 50mm f1.8 MKII                             | MINT BOXED £699.00          |
| CANON 50mm f2.8 MACRO EF LENS                    | MINT £1,699.00              |
| CANON 60mm f2.8 EF-5 USM MACRO                   | MINT BOXED AS NEW £299.00   |
| CANON 100mm f2.8 USM MACRO + HOYA UV FILTER      | MINT £345.00                |
| CANON 15 - 85mm f1.35/5.6 USM IMAGE STABILIZER   | MINT BOXED £475.00          |
| CANON 17 - 55mm f2.8 USM IMAGE STABILIZER        | MINT BOXED £595.00          |
| CANON 17 - 85mm f4.5 USM IMAGE STABILIZER        | MINT £1,775.00              |
| CANON 18 - 55mm f3.5/5.6 MK II                   | MINT £599.00                |
| CANON 18 - 55mm f3.5/5.6 MK II IMAGE STABILIZER  | MINT £1,699.00              |
| CANON 20 - 35mm f3.5/4.5 USM                     | MINT £1,775.00              |
| CANON 24 - 85mm f3.5/4.5 USM                     | MINT-BOXED £1,990.00        |
| CANON 28 - 80mm f3.5/5.6 USM MK V                | MINT £490.00                |
| CANON 28 - 90mm f4.5 USM                         | MINT £699.00                |
| CANON 28 - 105mm f3.5/4.5 USM                    | MINT £1,250.00              |
| CANON 35 - 80mm f4.5/5.6 EF MKIII                | MINT £390.00                |
| CANON 70 - 300mm f4.5/5.6 USM IMAGE STAB DZ LENS | MINT BOXED £599.00          |
| CANON 75 - 300mm f4.5/5.6 USM IMAGE STABILIZER   | MINT £1,699.00              |
| CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER   | MINT £299.00                |
| CANON 75 - 300mm f4.5/5.6 + HOOD                 | MINT £899.00                |
| CANON 75 - 300mm f4.5/5.6 MK III                 | MINT BOXED £599.00          |
| CANON LIFE SIZE CONVERTER FOR 35MM F2.5 MACRO    | MINT £1,250.00              |
| CANON 52mm CLOSE UP LENS TYPE 2500               | MINT BOXED £249.00          |
| CANON EF 1.4x EXTENDER MK I                      | MINT CASED £995.00          |
| CANON EF 2.0x EXTENDER MK I                      | MINT CASED £1,990.00        |
| CANON EF 2.0x EXTENDER MK II                     | MINT BOXED £2,390.00        |
| KEICO TELEPLUS PRO 300 DDX 1.4 TELECONVERTER     | MINT BOXED £1,990.00        |
| KEICO TELEPLUS PRO 300 DDX 2.0 TELECONVERTER     | MINT BOXED £1,695.00        |
| TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER          | MINT- £899.00               |
| CANON 540 EZ FLASH + INST.                       | MINT BOXED £699.00          |
| CANON 540 EZ FLASH + INST.                       | MINT- CASED £599.00         |
| CANON 420 EZ FLASH                               | MINT BOXED £399.00          |
| CANON ST-E2 SPEEDLIGHT TRANSMITTER               | MINT BOXED £1,125.00        |
| CANON ANGLE FINDER B                             | MINT BOXED £779.00          |
| CANON L35 TRANSMITTER AND RECEIVER               | MINT £1,115.00              |
| CANON PB-E1 BOOSTER FOR EOS 1/3 etc              | MINT- £699.00               |

|  |                           |
|--|---------------------------|
| SIGMA 45mm f2.8 EX DC HSM CIRCULAR FISHEYE         | MINT CASED £499.00        |
| SIGMA 8mm f3.5 EX DG FISHEYE SLR GLASS             | MINT BOXED AS NEW £445.00 |
| SIGMA 10mm f2.8 EX DC FISHEYE HSM                  | MINT BOXED £395.00        |
| SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)         | MINT BOXED £325.00        |
| SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)         | MINT- £285.00             |
| SIGMA 155mm f2.8 EX DG MACRO SUPERB SHARP LENS     | MINT BOXED £345.00        |
| SIGMA 60mm f9.5 MIRROR LENS MC MACRO               | EXC++ £355.00             |
| SIGMA 10 - 20mm f4.5/5.6 EX DC HSM                 | MINT CASED £295.00        |
| SIGMA 12 - 24mm f4.5/5.6 EX DC HSM + HOOD          | MINT BOXED £395.00        |
| SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG              | MINT BOXED £245.00        |
| SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD            | MINT CASED £299.00        |
| SIGMA 28 - 300mm f3.5/6.3 ZOOM MACRO               | MINT-HOOD £799.00         |
| SIGMA 28 - 300mm f3.5/6.3 A/F FOR 645 A/F          | MINT £299.00              |
| SIGMA 210mm f4 SEIKOR C FOR 645                    | MINT CASED £195.00        |
| MAMIYA 180mm f4.5 SEIKOR FOR R8                    | MINT £169.00              |
| MAMIYA 250mm f4.5 LENS FOR R2                      | MINT- £195.00             |
| MAMIYA 150mm f3.5 A/F FOR 645 A/F                  | MINT £299.00              |
| MAMIYA 210mm f4 SEIKOR C FOR 645                   | MINT CASED £195.00        |
| MAMIYA 180mm f4.5 SEIKOR FOR R8                    | MINT £169.00              |
| MAMIYA RZ 67 PRO BACK                              | MINT- £699.00             |
| MAMIYA RZ 67 PRO BACK                              | MINT- £799.00             |
| MAMIYA 220 BACK FOR RZ 67                          | MINT- £395.00             |
| PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7               | MINT- £265.00             |
| PENTAX 55mm f2.8 FOR PENTAX 645                    | MINT BOXED £199.00        |
| PENTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER    | MINT CASED £995.00        |
| SIGMA 28mm f2.8 BIOGON T* + FLT & CONTACT HOOD/CAP | MINT CASED £295.00        |
| SIGMA 35mm f2 PLANAR T* + FLT & CONTACT HOOD/CAP   | MINT CASED £395.00        |
| SIGMA 50mm f2.8 SONNAR "G" + HOOD                  | MINT £195.00              |
| SIGMA 90mm f2.8 SONNAR "G" + HOOD                  | MINT-BOXED £219.00        |
| CONTACT TL 140 FLASH FOR G1/G2                     | MINT CASED £65.00         |
| CONTACT TL 200 FLASH FOR G1/G2                     | MINT CASED £99.00         |
| CONTACT GDI DATABASE FOR CONTACT T3                | MINT-BOXED £99.00         |
| CONTACT SA-2 FLASH ADAPTOR                         | MINT- £55.00              |
| CONTACT TITANIUM FILTERS,HOODS AND CAPS FOR G.     | PHONE IN STOCK PHONE      |
| CONTACT AX AUTOPODS BODY (RARE NOW)                | MINT- £395.00             |
| CONTACT ST BODY                                    | MINT-BOXED £125.00        |
| CONTACT ARIA BODY (STRAP, INSTRUCTIONS)            | EXC++ BOXED £199.00       |
| CONTACT FIT YASHICA 28mm f2.8 SUPERB CONDITION     | MINT £595.00              |
| CONTACT 28mm f2.8 DIGISTAR T* MM                   | MINT BOXED £295.00        |
| CONTACT 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD    | MINT £225.00              |
| CONTACT 50mm f1.4 MM                               | MINT BOXED £295.00        |
| CONTACT 50mm f1.7 PLANAR AE                        | MINT £145.00              |
| CONTACT 85mm f1.4 PLANAR MM                        | MINT- £425.00             |
| CONTACT 135mm f2.8 SONNAR T* MM                    | EXC++ BOXED £195.00       |
| CONTACT 35 - 70mm f3.4 VARIO ZOOM                  | MINT BOXED £295.00        |
| CONTACT TL 280 FLASH                               | MINT- £95.00              |
| RICOR GR1 V DATE COMP + CASE & HOYA FILTER SET     | MINT-BOXED £99.00         |

## Contax G Compacts & SLR & Ricoh

|  |                      |
|--|----------------------|
| CONTRAX G1 BODY                                    | MINT- £189.00        |
| CONTRAX TVS TITANIUM COMPACT ZOOM + CASE           | MINT-BOXED £189.00   |
| CONTRAX TITANIUM COMPACT + LEATHER CASE            | MINT CASED £399.00   |
| CONTRAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER   | MINT CASED £995.00   |
| SIGMA 28mm f2.8 BIOGON T* + FLT & CONTACT HOOD/CAP | MINT CASED £295.00   |
| SIGMA 35mm f2 PLANAR T* + FLT & CONTACT HOOD/CAP   | MINT CASED £395.00   |
| SIGMA 50mm f2.8 SONNAR "G" + HOOD                  | MINT £195.00         |
| SIGMA 90mm f2.8 SONNAR "G" + HOOD                  | MINT-BOXED £219.00   |
| CONTACT TL 140 FLASH FOR G1/G2                     | MINT CASED £65.00    |
| CONTACT TL 200 FLASH FOR G1/G2                     | MINT CASED £99.00    |
| CONTACT GDI DATABASE FOR CONTACT T3                | MINT-BOXED £99.00    |
| CONTACT SA-2 FLASH ADAPTOR                         | MINT- £55.00         |
| CONTACT TITANIUM FILTERS,HOODS AND CAPS FOR G.     | PHONE IN STOCK PHONE |
| CONTACT AX AUTOPODS BODY (RARE NOW)                | MINT- £395.00        |
| CONTACT ST BODY                                    | MINT-BOXED £125.00   |
| CONTACT ARIA BODY (STRAP, INSTRUCTIONS)            | EXC++ BOXED £199.00  |
| CONTACT FIT YASHICA 28mm f2.8 SUPERB CONDITION     | MINT £595.00         |
| CONTACT 28mm f2.8 DIGISTAR T* MM                   | MINT BOXED £295.00   |
| CONTACT 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD    | MINT £225.00         |
| CONTACT 50mm f1.4 MM                               | MINT BOXED £295.00   |
| CONTACT 50mm f1.7 PLANAR AE                        | MINT £145.00         |
| CONTACT 85mm f1.4 PLANAR MM                        | MINT- £425.00        |
| CONTACT 135mm f2.8 SONNAR T* MM                    | EXC++ BOXED £195.00  |
| CONTACT 35 - 70mm f3.4 VARIO ZOOM                  | MINT BOXED £295.00   |
| CONTACT TL 280 FLASH                               | MINT- £95.00         |
| RICOR GR1 V DATE COMP + CASE & HOYA FILTER SET     | MINT-BOXED £99.00    |

## Leica M, R & Screw & Binoculars

|  |                         |
|--|-------------------------|
| LEICA M6 TTL BODY CHROME (VERY LITTLE USE)         | MINT-BOXED £1,195.00    |
| LEICA M4-P 70th ANNIVERSARY 1913-1983              | MINT-BOXED £1,495.00    |
| LEICA M4 P BLACK BODY                              | MINT-BOXED £995.00      |
| LEICA M4 2 BLACK BODY                              | EXC++ £495.00           |
| LEICA M4a BODY SER NO 12659X/CA 1970               | MINT- £575.00           |
| LEICA M4a BODY SER NO 14111X/KACHICA 1979-76       | EXC++ £475.00           |
| LEICA III BODY SER NO 1610X/CI 1945 NEEDS SERVICE  | EXC++ £1,779.00         |
| LEICA III BODY SER NO 1610X/CI 1945 NEEDS SERVICE  | EXC++ £1,779.00         |
| LEICA III WITH SCAM 13.5 ELMAR                     | MINT- £575.00           |
| LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON        | MINT- £795.00           |
| LEICA CL BODY                                      | MINT- £495.00           |
| MINOLTA CLE WITH 40mm f2.8 ROKKOR                  | EXC++ £395.00           |
| MINOLTA CLE BODY COMPLETE WITH CASE                | EXC++ £395.00           |
| LEICA STANDARD CHROME WITH CASE                    | EXC++ £299.00           |
| LEICA FLUJ 28 - 75mm f2.8 SAM LENS                 | MINT BOXED £249.00      |
| LEICA FIT MINOLTA 28mm f4 ROKKOR                   | MINT CASED £295.00      |
| LEICA 50mm f2.8 ELMAR M COLLAPSIBLE LATE BLACK     | MINT- £525.00           |
| LEICA 90mm f2.8 SUMMICRON CHROME M                 | MINT CASED £1,275.00    |
| LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD     | MINT BOXED £975.00      |
| LEICA 90mm f4 COLL ELMAR M MOUNT                   | EXC++ IN KEPPER £179.00 |
| LEICA 135mm f2.8 ELMARIT M WITH SPEEDS             | EXC++ £275.00           |
| LEICA 135mm f4.5 Hektor - HOOD IN MOUNT            | EXC++ £295.00           |
| LEICA 135mm f4.5 Hektor IN KEPPER                  | EXC++ £199.00           |
| LEICA 90mm f4 ELMAR BLACK SCREW                    | MINT- £145.00           |
| LEICA 135mm f4.5 Hektor + HOOD SCREW               | EXC++ £99.00            |
| LEICA HANDGRIP FOR M8/M9 etc                       | EXC++ BOXED £145.00     |
| LEICA WINDER M4-2 FOR M4 etc                       | MINT BOXED £145.00      |
| LEICA RS BODY BLACK                                | EXC++ BOXED £299.00     |
| LEICA FLEX SLI BODY CHROME                         | MINT-BOXED £299.00      |
| LEICA 50mm f2.8 SUMMICRON R 2 CAM                  | EXC++ £295.00           |
| LEICA 180mm f4 ELMARIT R 3 CAM                     | EXC++ £345.00           |
| LEICA 70 - 210mm f4 VARIO ELMAR R                  | EXC++ £999.00           |
| ANGENIEUX 70 - 200mm f3.5 FOR Leica R FIT          | MINT BOXED £775.00      |
| LEICA MOTORWINDER AND STRAP FOR R8 etc             | MINT BOXED £145.00      |
| LEICA ANGLE FINDER R (14300)                       | MINT BOXED £99.00       |
| NINOX 10 x 25 8X COMPACT BINOCULARS + CASE         | MINT £99.00             |
| ZEISS 10x25 BINOCULAR WITH CASE                    | MINT CASED £125.00      |
| ZEISS DIASCOPE 65 T* FL ANGLE ED 13x45 EPIECE CASE | MINT BOXED £99.00       |
| SWAROVSKI 8x 50 SLIC "B" BINOCULARS WITH CASE      | MINT-BOXED £699.00      |

## Voigtlander Screw & Bayonet for Leica M etc

|   |                    |
|---|--------------------|
| COSINA 107 LEICA MOUNT SASS AS BESSA L          | MINT BOXED £125.00 |
| VOIGTLANDER 35mm f1.7 ULT ASP + FLT+HOOD+M RING | MINT- £395.00      |
| VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER   | EXC++ £295.00      |
| VOIGTLANDER WINDER T                            | MINT BOXED £129.00 |
| VOIGTLANDER BESSA SIDE GRIP                     | MINT BOXED £45.00  |
| VOIGTLANDER BESSA WINDER / GRIP FOR T & R2      | MINT- £115.00      |
| VOIGTLANDER ANGLE FINDER + 15.21,25mm ADAPTORs  | MINT BOXED £199.00 |

## Medium & Large Format

|  |                     |
|--|---------------------|
| BRONICA ETRSI COMP WITH 120 BACK,75mm f WLF      | MINT- £245.00       |
| BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIP   | EXC++ £169.00       |
| BRONICA ETRS COMPLETE WITH 75mm f11 + 120 BACK   | EXC++ £175.00       |
| BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER | MINT CASED £399.00  |
| BRONICA 40mm f4 ZENZANON MC                      | EXC+++ £125.00      |
| BRONICA 50mm f2.8 ZENZANON MC                    | EXC+++ £399.00      |
| BRONICA 150mm f3.5 ZENZANON PE                   | MINT-BOXED £125.00  |
| BRONICA 150mm f3.5 ZENZANON E MC                 | MINT BOXED £99.00   |
| BRONICA 150mm f4 E                               | MINT- £99.00        |
| BRONICA ETRSI 120 BACK                           | MINT- £799.00       |
| BRONICA ETRS/ETRSI POLAROID BACK                 | MINT £699.00        |
| BRONICA AEI METERED PRISM                        | MINT- £999.00       |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI               | MINT CASED £99.00   |
| BRONICA MOTOR WINDER E                           | EXC+++ £999.00      |
| BRONICA 150mm f3.5 ZENZANON S                    | MINT BOXED £99.00   |
| BRONICA 50mm f2.8 S PRISM FOR BACK, GRIP         | MINT-EXC+++ £395.00 |
| BRONICA 65mm f4 ZENZANON PS FOR SQ               | MINT-CASED £145.00  |
| BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ        | MINT-CASED £365.00  |

|   |                    |
|---|--------------------|
| BRONICA 150mm f4 PS ZENZANON FOR SQ             | MINT-CASED £145.00 |
| BRONICA SQ41 120 MAGAZINE BACK                  | EXC++ £45.00       |
| BRONICA SQ41/M POLAROID MAGAZINE BACK           | MINT BOXED £99.00  |
| BRONICA 135W BACK FOR SQ VERY RARE              | EXC+++ £165.00     |
| FLUJ 645 WIDE S PROFESSIONAL WIDE 60            | MINT-CASED £395.00 |
| FLUJ GW 870 MK II C/W 90mm f3.5 LENS            | MINT BOXED £975.00 |
| MAMIYA 45mm f4.5 WITH FINDER & HOOD FOR 777II   | MINT BOXED £799.00 |
| MAMIYA 150mm f4.5 WITH HOOD FOR 777II           | MINT BOXED £395.00 |
| MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 777II       | MINT £425.00       |
| MAMIYA 180mm f4.5 SEIKOR 2 W FOR R2             | MINT £199.00       |
| MAMIYA 250mm f4.5 LENS FOR R2                   | MINT- £195.00      |
| MAMIYA 150mm f3.5 A/F FOR 645 A/F               | MINT £299.00       |
| MAMIYA 210mm f4 SEIKOR C FOR 645                | MINT CASED £195.00 |
| MAMIYA 180mm f4.5 SEIKOR FOR R8                 | MINT £169.00       |
| MAMIYA RZ 67 PRO BACK                           | MINT- £699.00      |
| MAMIYA RZ 67 PRO II BACK                        | MINT- £799.00      |
| MAMIYA 220 BACK FOR RZ 67                       | MINT- £395.00      |
| PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7            | MINT- £265.00      |
| PENTAX 55mm f2.8 FOR PENTAX 645                 | MINT BOXED £199.00 |
| PENTAX 21mm f2.8 BIOGON T* WITH FILTER AND HOOD | MINT CASED £995.00 |
| ROLLEIFLEX 8008 PRO + 80mm HFT LENS             | MINT- £995.00      |
| ROLLEIFLEX SCHNEIDER 150mm f4.5 MACRO FOR 608   | MINT- £575.00      |
| WISTA TYPE H 4.5 MOUNT ROLL FILM HOLDER FOR 6x7 | MINT-BOXED £175.00 |
| TACHIMETER 1245 COMPLETE WITH CASE              | EXC++ £199.00      |
| TACHIMETER 1245 CASE                            | MINT- £195.00      |









CAMERAS   LENSES   BAGS   TRIPODS   PRINTERS   BINOCULARS   SCOPES   FLASHGUNS & LIGHTING   ACCESSORIES   TRAINING

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A DSLR you'll never want to leave behind.

A small and responsive DSLR to take everywhere. The 18-megapixel EOS 100D delivers superb photos and video and features an optical viewfinder and intuitive touch-screen controls.



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 Lens sold separately

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Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



Body SRP £619.99  
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- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



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### Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



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 Add a Tamron 70-300mm f/4-5.6 Di LD Macro 1:2 for only **£89.00** when bought with the EOS 600D

### Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£569.00**  
 Purchase the EOS 60D between 15.08.13 & 31.10.13 and claim **£50 cashback** from Canon.

### Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,069.00**  
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### Canon EOS 6D

- ▶ 20.2 megapixel full-frame sensor
- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer



EOS 6D Body Only **£1,475.00**  
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- ▶ 61-point AF
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| 40mm f/2.8 STM <b>£143.00</b>            | TSE 17mm f/4.0L <b>£1,959.00</b>                | EF-S 55-250mm f/4-5.6 IS II <b>£165.00</b>    |
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Available in Micro 4/3 and Sony E-Mount

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See website for full details

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f/2.8 DN | A

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Add a Sigma 46mm DG MC UV filter for only £23 with this lens

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**D7100** From **£839**



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CUSTOMER REVIEW: Nikon D800 Digital SLR Camera Body  
★★★★★ "Having had several Nikon Cameras including D90 & D3s I find this a superb top range replacement..."  
Toby – Milton Keynes



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**D4 Body** **£4239**

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**700D + 18-55mm f3.5-5.6 IS STM** £585

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**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
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**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
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Dave - Cornwall

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★ "...The full frame sensor is superb!"  
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**CUSTOMER REVIEW: 5D Mark III +**  
★★★★★ "Mind blowingly dear photography!"  
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| 100mm f2 Makro ZF2/ZE | £1,380 |
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| 25mm f2.8 Biogon ZM   | £859   |
| 28mm f2.8 Biogon ZM   | £770   |
| 35mm f2 Biogon ZM     | £770   |
| 50mm f1.5 C Sonnar ZM | £859   |

## Manfrotto Tripods & Heads

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| 190 CXPro 3  | £225 | 808 RC4 head | £102 |
| 190 CXPro 4  | £232 | 410 head     | £147 |
| 055 XProB    | £119 | 701 HDV      | £86  |
| 055 CX Pro 3 | £253 | MVH502AH     | £140 |
| 055CXPro 4   | £259 | 303 Plus     | £299 |
| 460 MG head  | £68  | 303          | £269 |
| 494 RC2 head | £45  | 324 RC2      | £89  |
|              |      | 327 RC2      | £127 |
|              |      | 468MGRC2     | £191 |
|              |      | 468 MGRC0    | £191 |
|              |      | 300N         | £123 |

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| H1 - 150mm HC - 120 back   | £2500 | Fuji ASK 4000 Printer        | £1695 |
| 28mm HCD Lens              | £1295 | Leica Apo Telex 77 comp      | £2995 |
| 120mm Macro HC Lens        | £3995 | Ultravid 8 x 32HD NEW        | £3495 |
| 150mm HC Lens              | £3495 | Ultravid 8x42 HD NEW         | £3495 |
| HCD 35-90mm Lens           | £225  | Fuji ASK 4000 Printer        | £1500 |
| HCD 35-90mm Lens           | £1500 | Nikkor 15mm f3.5 AIS         | £1150 |
| Hass HM Film Magazine      | £295  | Nikkor 15mm f3.5 AIS VR      | £295  |
| Hasselblad 50mm CF         | £750  | Nikon D3000 body             | £750  |
| Hasselblad A12             | £225  | Tamron SP 70-200 f2.8 LD Nik | £495  |
| Hasselblad 150mm CF Lens   | £95   | Nikkor 50mm f1.4 AI-D        | £250  |
| Lohndorf Technica IV kit   | £95   | Nikkor 55mm f3.5 AIS         | £99   |
| Hasselblad 14M - 16-32 Mag | £179  | Nikkor 55mm f3.5 AIS         | £179  |
| Mamiya 55-110AI Lens NEW   | £179  | Nikkor 55mm f3.5 AIS         | £179  |
| Mamiya 645 105 210mm       | £179  | Nikkor 55mm f3.5 AIS         | £179  |
| Mamiya 645 105mm f2.8      | £179  | Nikkor 55mm f3.5 AIS         | £179  |
| Mamiya 645 210mm f4        | £179  | Nikkor 55mm f3.5 AIS         | £179  |
| Mamiya 7ii 210mm Lens      | £179  | Nikkor 55mm f3.5 AIS         | £179  |

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| Mini TT1 CE Nikon   | £149 |
| Flex TT5 CE Nikon   | £149 |
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| NEW 2 x PLUS III    | £249 |

## Fuji

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+5 DIOPTR E C ..... £10  
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120 BACK SQA1 C ..... £32  
120 BACK SQA1 C ..... £32  
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35MM F1.8G DX W ..... £115  
35MM F2 AIS W ..... £195  
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50MM F1.8 AIS W ..... £59  
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50MM F1.8 D W ..... £105  
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| D200 BODY C              | £250 |
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| D40 BODY C               | £140 |
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| D7000 BODY C             | £401 |
| D7000 BODY C             | £400 |
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| D80 BODY C               | £165 |
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| F80 BODY C               | £55  |
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| MBD10 GRIP C             | £125 |
| MBD10 GRIP C             | £127 |
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| ML-L3 REMOTE C           | £13  |
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| SB-800 SPEEDLITE C       | £162 |
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| TX200 C                  | £65  |
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| SIGMA 24MM F1.8 C         | £324 |
| SIGMA 2X EX DG C          | £157 |
| SIGMA 30MM F1.4 EX DC C   | £225 |
| SIGMA 55-200MM F4 DC C    | £58  |
| SIGMA 70-210MM F4 UC C    | £61  |
| SIGMA EF610ST C           | £82  |
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| EXT TUBE SET 67 C | £65  |
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£4999</b><br><br><b>Canon 600mm f4 L IS U £5999</b><br><br><b>Sigma 500mm f4.5 EX DG CAF or NAF £2499</b><br><p>If what you are looking for is not listed... email with your requirements &amp; we will advise when we have what you want.</p> <b>DSLR SENSOR CLEANING ON THE PREMISES</b><br>Email us now for details - done by appointment only MON-FRI<br><b>PRO LENS ~ BODY HIRE</b><br>Email for details - Subject to availability<br><b>PENTAX MANY ITEMS FROM STOCK!</b><br><br><b>DA 560mm f5.6 ED AW £5399</b><br>MORE ON WEBSITE <a href="http://www.mifsuds.com">www.mifsuds.com</a> |
|---|--|---|---|---|

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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine

| Cartridge Code:          | Originals:                             | Jet Tec Compatibles:      | Suitable EPSON Printers:   |
|--------------------------|--|---------------------------|--|
| T007 Black               | £29.99 16ml                            | £3.99 20ml, 3 for £10.99  | Photo 790, 870, 890, 895, 900, 915, 1290   |
| T008 Colour              | £23.99 46ml                            | £4.99 50ml, 3 for £13.99  | Photo 790, 870, 890, 895, 915  |
| T009 Colour              | £29.99 68ml                            | £4.99 70ml, 3 for £13.99  | Photo 900, 1270, 1290  |
| T026 Black               | £39.99 16ml                            | £3.99 20ml, 3 for £10.99  | Photo 810, 830, 830u, 925, 935   |
| T027 Colour              | £29.99 46ml                            | £4.99 50ml, 3 for £13.99  |  |
| T0341-T0347 Set of 7     | £126.99 set of 7                       | Check Website.            | Photo 2100   |
| T0341/8, each            | £15.99 17ml                            | Check Website.            | Chameleon Inks   |
| T0342/3/4, each          | £18.99 17ml                            | Check Website.            |  |
| T0345/6/7, each          | £18.99 17ml                            | Check Website.            |  |
| T0441-T0454 Set of 4     | £49.99 set of 4                        | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX6400, CX6600  |
| T0441 Black              | £21.99 13ml                            | £4.99 21ml, 3 for £13.99  | Parasol Inks   |
| T0452/3/4, each          | £11.99 8ml                             | £3.99 21ml, 3 for £10.99  | R200, R220, R300, R320, R340   |
| T0481-T0486 Set of 6     | £69.99 set of 6                        | £19.99, 3 sets for £56.99 | RX500, RX600, RX620, RX640   |
| T0481/2/3, each          | £16.99 13ml                            | £3.99 21ml, 3 for £10.99  | Seahorse Inks  |
| T0484/5/6, each          | £16.99 13ml                            | £3.99 21ml, 3 for £10.99  | Photo R800, R1800  |
| T0540-T0549 Set of 8     | £109.99 set of 8                       | £35.99, 3 sets for £99.99 | Frog Inks  |
| T0540 Gloss              | £8.99 13ml                             | £3.99 21ml, 3 for £13.99  |  |
| T0541/2/3/4, each        | £14.99 13ml                            | £4.99 21ml, 3 for £13.99  | Photo R240, R245, RX420, RX425, RX520, RX525   |
| T0547/8/9, each          | £14.99 13ml                            | £4.99 21ml, 3 for £13.99  | Duck Inks  |
| T0551-T0554 Set of 4     | £34.99 set of 4                        | £14.99, 3 sets for £42.99 | Photo R2400  |
| T0551 Black              | £8.99 8ml                              | £3.99 21ml, 3 for £10.99  | Lilly Inks   |
| T0552/3/4, each          | £8.99 8ml                              | £3.99 21ml, 3 for £10.99  |  |
| T0591-T0599 Set of 8     | £99.99 set of 8                        | Check Website.            | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850  |
| T0591/2/3, each          | £12.99 13ml                            | Check Website.            | Teddy Bear Inks  |
| T0594/5/6, each          | £12.99 13ml                            | Check Website.            | S20, S21, SX100/105/110/115/200/205/210/215  |
| T0597/8/9, each          | £12.99 13ml                            | Check Website.            | SX400/405/415/515, D78/92/120, B40W, BX300   |
| T0611-T0614 Set of 4     | £34.99 set of 4                        | £14.99, 3 sets for £42.99 | DX4000/4400/5000/6000/7000/7400/8400/9400  |
| T0611 Black              | £8.99 8ml                              | £4.99 21ml, 3 for £13.99  | Photo 1400   |
| T0612/3/4, each          | £8.99 8ml                              | £3.99 21ml, 3 for £10.99  | Owl Inks   |
| T0711-T0714 Set of 4     | £34.99 set of 4                        | £14.99, 3 sets for £42.99 | Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD                                 |
| T0711 Black              | £8.99 7.4ml                            | £3.99 13ml, 3 for £10.99  | R265/285/360, RX560/585/685  |
| T0712/3/4, each          | £8.99 5.5ml                            | £3.99 13ml, 3 for £10.99  | Photo R1900  |
| T0791-T0796 Set of 6     | £74.99 set of 6                        | Check Website.            | Flamingo Inks  |
| T0791/2/3, each          | £12.99 10ml                            | Check Website.            |  |
| T0794/5/6, each          | £12.99 10ml                            | Check Website.            |  |
| T0801-T0806 Set of 6     | £51.99 set of 6                        | £19.99, 3 sets for £57.99 | Photo R2880  |
| T0801/2/3, each          | £8.99 7.4ml                            | £3.99 13ml, 3 for £10.99  | Husky Inks   |
| T0804/5/6, each          | £8.99 7.4ml                            | £3.99 13ml, 3 for £10.99  |  |
| T0870-T0879 Set of 8     | £74.99 set of 8                        | Check Website.            | S22, SX125/130, SX420W/425W/445W, BX305F   |
| T0870 Gloss              | £7.99 11.4ml                           | Check Website.            | Fox Inks   |
| T0871/2/3/4, each        | £9.99 11.4ml                           | Check Website.            | SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD |
| T0877/8/9, each          | £9.99 11.4ml                           | Check Website.            | Photo R3000 Turtle Inks  |
| T0961-T0969 Set of 8     | £74.99 set of 8                        | Check Website.            | Photo R2000 Kingfisher Inks  |
| T0961/2/3/4/5, each      | £9.99 11.4ml                           | Check Website.            | Photo RX700 Penguin Inks   |
| T0966/7/8/9, each        | £9.99 11.4ml                           | Check Website.            | Photo Pro 3800, 3880   |
| T1281-T1284 Set of 4     | £29.99 set of 4                        | £14.99 set of 4           | Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF   |
| T1281 Black              | £7.99 5.9ml                            | £4.99 13ml                | Fountain Pen Inks  |
| T1282/3/4, each          | £7.99 3.5ml                            | £3.99 10ml                | Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF   |
| T1291-T1294 Set of 4     | £42.99 set of 4                        | £16.99 set of 4           | High Capacity Fountain Pen Inks  |
| T1291 Black              | £10.99 11.2ml                          | £5.49 16ml                | Expression Home XP300, XP102, XP202, XP205   |
| T1292/3/4, each          | £10.99 7ml                             | £4.49 13ml                | XP302, XP305, XP402, XP405   |
| T1571-9, each            | £20.99 25.9ml each or £164.99 set of 8 |                           | Daisy Inks   |
| T1591-9, each            | £14.99 17ml each or £107.99 set of 8   |                           | Expression Home XP300, XP102, XP202, XP205   |
| T5591-6, each            | £13.99 13ml each or £74.99 set of 6    |                           | XP302, XP305, XP402, XP405   |
| T5801-9, each            | £41.99 80ml each or £329.99 set of 8   |                           | High Capacity Daisy Inks   |
| No.16 Set of 4           | £24.99 set of 4                        | £14.99 set of 4           | Expression Photo XP750, XP850  |
| No.16 Black              | £7.99 5.4ml                            | £4.99 18ml                | Elephant Inks  |
| No.16 C/M/Y, each        | £5.99 3.1ml                            | £3.99 13ml                | Expression Premium XP600, XP605, XP700, XP800  |
| No.16XL Set of 4         | £44.99 set of 4                        | £14.99 set of 4           | Polar Bear Inks  |
| No.16XL Black            | £14.99 12.9ml                          | £4.99 18ml                | Expression Premium XP600, XP605, XP700, XP800  |
| No.16XL C/M/Y, each      | £11.99 6.5ml                           | £3.99 13ml                | High Capacity Polar Bear Inks  |
| No.18 Set of 4           | £22.99 set of 4                        | £14.99 set of 4           |  |
| No.18 Black              | £7.99 5.2ml                            | £4.99 18ml                |  |
| No.18 C/M/Y, each        | £5.99 3.3ml                            | £3.99 13ml                |  |
| No.18XL Set of 4         | £46.99 set of 4                        | £14.99 set of 4           |  |
| No.18XL Black            | £14.99 11.5ml                          | £4.99 18ml                |  |
| No.18XL C/M/Y, each      | £11.99 6.6ml                           | £3.99 13ml                |  |
| No.24 Set of 6           | £44.99 set of 6                        |                           |  |
| No.24 B/L/C/L/M, each    | £7.99 5.1ml                            |                           |  |
| No.24 C/M/Y, each        | £7.99 4.6ml                            |                           |  |
| No.24XL Set of 6         | £69.99 set of 6                        |                           |  |
| No.24XL B/L/C/L/M, each  | £11.99 9.8ml                           |                           |  |
| No.24XL C/M/Y, each      | £11.99 8.7ml                           |                           |  |
| No.26 Set of 4 (no PB)   | £30.99 set of 4                        |                           |  |
| No.26 Black              | £8.99 6.2ml                            |                           |  |
| No.26 Photo Black        | £7.99 4.7ml                            |                           |  |
| No.26 C/M/Y, each        | £7.99 4.5ml                            |                           |  |
| No.26XL Set of 4 (no PB) | £54.99 set of 4                        |                           |  |
| No.26XL Black            | £14.99 12.1ml                          |                           |  |
| No.26XL Photo Black      | £13.99 8.7ml                           |                           |  |
| No.26XL C/M/Y, each      | £13.99 9.7ml                           |                           |  |

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



### Canon Compatibles

|                         |        |
|-------------------------|--------|
| BCI3e Black 26ml        | £2.99  |
| BCI6 B/C/M/Y 15ml       | £2.99  |
| BCI6 PC/PMR/G 15ml      | £2.99  |
| PGI5 Black 29ml         | £4.99  |
| CLI8 B/C/M/Y/PC/PM 15ml | £4.99  |
| PGI520 Black 19ml       | £4.99  |
| CLI521 B/C/M/Y/GY 9ml   | £3.99  |
| CLI525 Black 19ml       | £4.99  |
| CLI526 B/C/M/Y/GY 9ml   | £3.99  |
| PG37 Black 12ml         | £9.99  |
| PG40 Black 28ml         | £13.99 |
| PG50 Black 28ml         | £12.99 |
| PG510 Black 11.5ml      | £14.99 |
| PG512 Black 18ml        | £14.99 |
| PG540XL Black 21ml      | £13.99 |
| CL38 Colour 12ml        | £12.99 |
| CL41 Colour 16ml        | £16.99 |
| CL51 Colour 24ml        | £14.99 |
| CL512 Colour 11.5ml     | £15.99 |
| CL513 Colour 15ml       | £16.99 |
| CL541XL Colour 15ml     | £15.99 |

### Canon Originals

|                               |         |
|-------------------------------|---------|
| BCI3e Black 26ml              | £11.99  |
| BCI6 All colours, 13ml, each  | £8.99   |
| CLI8 All colours, 13ml, each  | £12.99  |
| CLI42 All colours, 13ml, each | £10.99  |
| CLI42 Set of 8                | £79.99  |
| PGI9 All colours, 14ml, each  | £9.99   |
| PGI29 All colours, 36ml, each | £22.99  |
| PGI29 Set of 12               | £269.99 |
| PGI72 All colours, 14ml, each | £10.99  |
| PGI72 Set of 10               | £99.99  |
| PGI520 Black 19ml             | £10.99  |
| CLI521 B/C/M/Y/GY 9ml         | £4.99   |
| PGI520/CLI521 Set of 5        | £46.99  |
| CLI526 Black 19ml             | £10.99  |
| PGI525 B/C/M/Y/GY 9ml         | £9.99   |
| PGI525/CLI526 Set of 5        | £46.99  |
| PGI550 Black 15ml             | £10.99  |
| CLI551 B/C/M/Y/GY 7ml         | £8.99   |
| PGI550/CLI551 Set of 5        | £42.99  |
| PG37 Black 11ml               | £11.99  |
| PG40 Black 11ml               | £14.99  |
| PG50 Black 22ml               | £21.99  |
| PG510 Black 9ml               | £11.99  |
| PG512 Black 15ml              | £16.99  |
| PG540XL Black 21ml            | £17.99  |
| CL38 Colour 9ml               | £15.99  |
| CL41 Colour 12ml              | £18.99  |
| CL51 Colour 21ml              | £25.99  |
| CL52 Photo 21ml               | £19.99  |
| CL511 Colour 9ml              | £15.99  |
| CL513 Colour 13ml             | £20.99  |
| CL541XL Colour 15ml           | £19.99  |

Many more in stock!



### HP Compatibles

|                          |        |
|--------------------------|--------|
| No.15 Black 46ml         | £4.99  |
| No.21 Black 10ml         | £7.99  |
| No.22 Colour 21ml        | £11.99 |
| No.45 Black 45ml         | £4.99  |
| No.56 Black 24ml         | £9.99  |
| No.57 Colour 24ml        | £12.99 |
| No.78 Colour 36ml        | £9.99  |
| No.110 Colour 12ml       | £10.99 |
| No.300XL Black 18ml      | £14.99 |
| No.300XL Colour 18ml     | £16.99 |
| No.301XL Black 15ml      | £14.99 |
| No.301XL Colour 18ml     | £16.99 |
| No.336 Black 10ml        | £7.99  |
| No.337 Black 21ml        | £10.99 |
| No.338 Black 21ml        | £12.99 |
| No.339 Black 34ml        | £12.99 |
| No.342 Colour 12ml       | £10.99 |
| No.343 Colour 21ml       | £12.99 |
| No.344 Colour 21ml       | £14.99 |
| No.348 Photo 21ml        | £14.99 |
| No.350XL Black 30ml      | £16.99 |
| No.351XL Colour 20ml     | £16.99 |
| No.363 Black 20ml        | £6.99  |
| No.363 C/M/Y/PC/PM each  | £4.99  |
| No.364XL Black 18ml      | £9.99  |
| No.364XL C/M/Y 11ml each | £8.99  |

### HP Originals

|                             |        |
|-----------------------------|--------|
| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 19ml            | £19.99 |
| No.57 Colour 17ml           | £28.99 |
| No.58 Photo 17ml            | £23.99 |
| No.110 Colour 5ml           | £19.99 |
| No.300 Black 4ml            | £12.99 |
| No.301 Black 3ml            | £9.99  |
| No.301 Colour 3ml           | £11.99 |
| No.337 Black 11ml           | £18.99 |
| No.338 Black 11ml           | £18.99 |
| No.339 Black 21ml           | £25.99 |
| No.343 Colour 7ml           | £20.99 |
| No.344 Colour 14ml          | £28.99 |
| No.350 Black 4.5ml          | £11.99 |
| No.351 Colour 3.5ml         | £14.99 |
| No.363 Black 6ml            | £13.99 |
| No.363 C/M/Y/PC/PM each     | £9.99  |
| No.364 Black 6ml            | £7.99  |
| No.364 PB/C/M/Y 3ml each    | £6.99  |
| No.364 Set of 4             | £22.99 |
| No.901 Black 4ml            | £11.99 |
| No.901 Colour 9ml           | £14.99 |
| No.920XL Set of 4           | £46.99 |
| No.932XL Black 22.5ml each  | £21.99 |
| No.933XL C/M/Y 8.5ml each   | £9.99  |
| No.940XL Set of 4           | £69.99 |
| No.950XL Black 53ml each    | £24.99 |
| No.951XL C/M/Y 24ml each    | £17.99 |

Many more in stock!



### Lexmark Compatibles

|              |        |
|--------------|--------|
| No.1 Colour  | £10.99 |
| No.2 Colour  | £11.99 |
| No.3 Black   | £14.99 |
| No.16 Black  | £11.99 |
| No.17 Black  | £9.99  |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo  | £11.99 |
| No.32 Black  | £9.99  |
| No.33 Colour | £11.99 |
| No.34 Black  | £11.99 |
| No.35 Colour | £12.99 |

### Lexmark Originals

|                            |        |
|----------------------------|--------|
| No.1 Colour                | £22.99 |
| No.14 Black                | £18.99 |
| No.15 Colour               | £20.99 |
| No.17 Black                | £20.99 |
| No.23 Black                | £19.99 |
| No.24 Colour               | £22.99 |
| No.27 Colour               | £18.99 |
| No.28 Black                | £19.99 |
| No.29 Colour               | £19.99 |
| No.32 Black                | £22.99 |
| No.33 Colour               | £24.99 |
| No.36 Black                | £19.99 |
| No.37 Colour               | £20.99 |
| No.43XL Colour             | £29.99 |
| No.44XL Black              | £25.99 |
| No.100 Black               | £15.99 |
| No.100 Cyan / Mag / Yellow | £9.99  |

Many more in stock!

### Brother Compatibles

|                       |        |
|-----------------------|--------|
| LC900 Black           | £3.99  |
| LC900 C/M/Y           | £2.99  |
| LC900 Set of 4        | £11.99 |
| LC970 / 1000 Black    | £3.99  |
| LC970 / 1000 C/M/Y    | £2.99  |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black    | £3.99  |
| LC980 / 1100 C/M/Y    | £2.99  |
| LC980 / 1100 Set of 4 | £11.99 |
| LC1280XL Black        | £4.99  |
| LC1280XL C/M/Y        | £3.99  |
| LC1280XL Set of 4     | £15.99 |

Brother originals also in stock!

### Kodak Original Ink / Paper

|                             |        |
|-----------------------------|--------|
| ESP Black Series 10 Ink     | £6.99  |
| ESP Black Series 10 Ink     | £12.99 |
| ESP Black Series 30 Ink     | £6.99  |
| ESP Colour Series 30 Ink    | £12.99 |
| ESP Black/Colour Twin Packs | £18.99 |

Kodak Photo Paper also in stock!

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As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including 17, 24 and 44 inch rolls. Below is just a selection.

|   |          |        |
|---|----------|--------|
| Photo Glossy Paper 200g, A4, 20         | BOGOF    | £7.99  |
| Smooth Gloss 290g, 6x4, 100 sheets      |          | £12.99 |
| Smooth Gloss 290g, 7x5, 100 sheets      |          | £17.99 |
| Smooth Gloss 290g, A4, 25 sheets        | +10 FREE | £10.99 |
| Smooth Gloss 290g, A3, 25 sheets        |          | £24.99 |
| Smooth Gloss 290g, A3+, 25 sheets       |          | £29.99 |
| Smooth Pearl 290g, 6x4, 100 sheets      |          | £12.99 |
| Smooth Pearl 290g, 7x5, 100 sheets      |          | £17.99 |
| Smooth Pearl 290g, A4, 25 sheets        | +10 FREE | £10.99 |
| Smooth Pearl 290g, A3, 25 sheets        |          | £24.99 |
| Smooth Pearl 290g, A3+, 25 sheets       |          | £29.99 |
| Smooth H/weight Mat 200g, A4, 50 sheets |          | £14.99 |
| Smooth Lustre Duo 280g, A4, 25 sheets   |          | £12.99 |
| Gold Fibre Silk 310g, A4, 50 sheets     |          | £44.99 |
| Gold Mono Silk 270g, A4, 25 sheets      | NEW      | £19.99 |
| Fine Art Smooth 220g, A4, 25 sheets     | NEW      | £27.99 |
| Fine Art Textured 220g, A4, 25 sheets   | NEW      | £27.99 |



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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# Premier Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## MEMORY

## BATTERIES

## SQUARE FILTERS

## SCREW-TYPE FILTERS

### NEW LOWER PRICES

#### SanDisk

|                               |                         |
|-------------------------------|-------------------------|
| <b>Sandisk Blue C4: 5MB/s</b> |                         |
| 2GB 5MB/s                     | <del>£9.27</del> £4.99  |
| 4GB 5MB/s                     | <del>£12.41</del> £5.99 |
| 8GB 5MB/s                     | <del>£24.10</del> £5.99 |
| 16GB 5MB/s                    | <del>£39.39</del> £8.99 |

|                                 |                          |
|---------------------------------|--------------------------|
| <b>Sandisk Ultra C6: 30MB/s</b> |                          |
| 4GB 30MB/s                      | <del>£15.66</del> £5.99  |
| 8GB 30MB/s                      | <del>£27.85</del> £6.99  |
| 16GB 30MB/s                     | <del>£57.22</del> £10.99 |

|   |                          |
|---|--------------------------|
| <b>Sandisk Extreme C10: 30&amp;45MB/s</b> |                          |
| 4GB 30MB/s                                | <del>£24.33</del> £7.99  |
| 8GB 30MB/s                                | <del>£37.47</del> £9.99  |
| 16GB 45MB/s                               | <del>£46.07</del> £14.99 |
| 32GB 45MB/s                               | <del>£67.65</del> £27.99 |
| 64GB 45MB/s                               | <del>£92.34</del> £57.99 |

|                             |                          |
|-----------------------------|--------------------------|
| <b>Sandisk Ultra 30MB/s</b> |                          |
| 4GB 30MB/s                  | <del>£24.76</del> £13.99 |
| 8GB 30MB/s                  | <del>£36.12</del> £19.99 |
| 16GB 30MB/s                 | <del>£70.06</del> £34.99 |

|                               |                            |
|-------------------------------|----------------------------|
| <b>Sandisk Extreme 60MB/s</b> |                            |
| 8GB 60MB/s                    | <del>£67.07</del> £27.99   |
| 16GB 60MB/s                   | <del>£140.19</del> £45.99  |
| 32GB 60MB/s                   | <del>£268.89</del> £76.99  |
| 64GB 60MB/s                   | <del>£365.45</del> £139.99 |

|                                  |                          |
|----------------------------------|--------------------------|
| <b>Sandisk Ultra C10: 30MB/s</b> |                          |
| 8GB 30MB/s                       | <del>£37.47</del> £7.99  |
| 16GB 30MB/s                      | <del>£46.07</del> £12.99 |
| 32GB 30MB/s                      | <del>£67.65</del> £24.99 |
| 64GB 30MB/s                      | <del>£92.34</del> £48.99 |

### Lexar

|                            |                            |
|----------------------------|----------------------------|
| <b>Compact Flash: 800X</b> |                            |
| 8GB 120MB/s                | <del>£177.38</del> £34.99  |
| 16GB 120MB/s               | <del>£274.30</del> £67.99  |
| 32GB 120MB/s               | <del>£384.30</del> £109.99 |

|                             |                            |
|-----------------------------|----------------------------|
| <b>Compact Flash: 1000X</b> |                            |
| 16GB 150MB/s                | <del>£374.30</del> £99.99  |
| 32GB 150MB/s                | <del>£569.56</del> £189.99 |

|                            |                           |
|----------------------------|---------------------------|
| <b>SDHC Class 10: 400X</b> |                           |
| 8GB 60MB/s                 | <del>£130.73</del> £14.99 |
| 16GB 60MB/s                | <del>£198.47</del> £22.99 |
| 32GB 60MB/s                | <del>£248.54</del> £39.99 |

### DELKIN DEVICES

|                            |                          |
|----------------------------|--------------------------|
| <b>Compact Flash: 500X</b> |                          |
| 8GB 75MB/s                 | <del>£39.99</del> £14.99 |
| 16GB 75MB/s                | <del>£69.99</del> £19.99 |
| 32GB 75MB/s                | <del>£79.99</del> £34.99 |

|                             |                           |
|-----------------------------|---------------------------|
| <b>Compact Flash: 1000X</b> |                           |
| 16GB 150MB/s                | <del>£99.99</del> £49.99  |
| 32GB 150MB/s                | <del>£189.99</del> £84.99 |

## BATTERIES & CHARGERS

|  |                         |
|--|-------------------------|
| <b>Standard Rechargeables</b>  |                         |
| High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4. |                         |
| AAA 1000mAh Duracell   | <del>£6.99</del>        |
| AA 2450mAh Duracell  | <del>£6.99</del>        |
| AA 2500mAh GP  | <del>£9.99</del>        |
| AA 2850mAh Ansmann   | <del>£13.99</del>       |
| AA 2900mAh Delkin  | <del>£14.99</del> £9.99 |

|  |                   |
|--|-------------------|
| <b>ReCyko+ Rechargeables</b>   |                   |
| A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. | <del>£14.99</del> |
| <b>Coin Cells, etc</b>   |                   |
| A comprehensive range of specialist batteries - see our website for full range.                      |                   |
| CR123A Energizer Lithium (1)   | <del>£1.99</del>  |
| CR2 Energizer Lithium (1)  | <del>£3.99</del>  |
| CR2S Energizer Lithium (1)   | <del>£5.99</del>  |
| CRV3 Energizer Lithium (1)   | <del>£1.99</del>  |
| LR44 Energizer Alkaline (2)  | <del>£1.99</del>  |
| CR2025, CR2032 etc   | <del>£1.99</del>  |
| Full range of coin cells in stock  |                   |

|  |                        |
|--|------------------------|
| <b>Ultimate Lithium</b>  |                        |
| Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world! |                        |
| AAA Ultimate Lithium (4)   | <del>£6.99</del>       |
| AA Ultimate Lithium (4)  | <del>£7.99</del> £5.99 |

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

|                         |                          |
|-------------------------|--------------------------|
| NB-2L/LH for Canon      | <del>£9.99</del>         |
| NB-3L for Canon         | <del>£9.99</del>         |
| NB-4L for Canon         | <del>£9.99</del>         |
| NB-5L for Canon         | <del>£9.99</del>         |
| NB-6L for Canon         | <del>£9.99</del>         |
| NB-7L for Canon         | <del>£12.99</del>        |
| NB-8L for Canon         | <del>£9.99</del>         |
| NB-9L for Canon         | <del>£9.99</del>         |
| NB-10L for Canon        | <del>£12.99</del>        |
| BP-511 for Canon        | <del>£12.99</del>        |
| LP-E5 for Canon         | <del>£12.99</del>        |
| LP-E6 for Canon         | <del>£29.99</del> £19.99 |
| LP-E8 for Canon         | <del>£15.99</del>        |
| LP-E10 for Canon        | <del>£12.99</del>        |
| NP40 for Fuji           | <del>£9.99</del>         |
| NP45 for Fuji           | <del>£9.99</del>         |
| NP50 for Fuji           | <del>£9.99</del>         |
| NP95 for Fuji           | <del>£9.99</del>         |
| NP140 for Fuji          | <del>£12.99</del>        |
| NP150 for Fuji          | <del>£12.99</del>        |
| NP400 for Minolta       | <del>£12.99</del>        |
| EN-EL1 for Nikon        | <del>£9.99</del>         |
| EN-EL3/3A for Nikon     | <del>£9.99</del>         |
| EN-EL3E for Nikon       | <del>£14.99</del>        |
| EN-EL5 for Nikon        | <del>£9.99</del>         |
| EN-EL9 for Nikon        | <del>£12.99</del>        |
| EN-EL10 for Nikon       | <del>£9.99</del>         |
| EN-EL11 for Nikon       | <del>£9.99</del>         |
| EN-EL12 for Nikon       | <del>£9.99</del>         |
| EN-EL14 for Nikon       | <del>£19.99</del>        |
| EN-EL15 for Nikon       | <del>£24.99</del>        |
| EN-EL19 for Nikon       | <del>£12.99</del>        |
| EN-EL20 for Nikon       | <del>£14.99</del>        |
| LI10B/12B for Olympus   | <del>£9.99</del>         |
| LI40B/42B for Olympus   | <del>£9.99</del>         |
| LI50B for Olympus       | <del>£9.99</del>         |
| BLM-1 for Olympus       | <del>£12.99</del>        |
| BLS-1 for Olympus       | <del>£12.99</del>        |
| CGA-S005 for Panasonic  | <del>£9.99</del>         |
| CGR-S006 for Panasonic  | <del>£9.99</del>         |
| CGA-S007 for Panasonic  | <del>£9.99</del>         |
| DMW-BCG10 for Panasonic | <del>£19.99</del>        |
| DMW-BCJ13 for Panasonic | <del>£19.99</del>        |
| DMW-BCK7 for Panasonic  | <del>£19.99</del>        |
| DMW-BLB13 for Panasonic | <del>£19.99</del>        |
| DMW-BLE9 for Panasonic  | <del>£14.99</del>        |
| DMW-BMB9 for Panasonic  | <del>£24.99</del>        |
| D-Li50 for Pentax       | <del>£12.99</del>        |
| D-Li90 for Pentax       | <del>£12.99</del>        |
| D-Li109 for Pentax      | <del>£12.99</del>        |
| SLM-1137D for Samsung   | <del>£9.99</del>         |
| SLM-1674 for Samsung    | <del>£12.99</del>        |
| BG-1 for Sony           | <del>£19.99</del>        |
| NP-FM500H for Sony      | <del>£19.99</del>        |
| NP-FH50 for Sony        | <del>£19.99</del>        |
| NP-FW50 for Sony        | <del>£24.99</del>        |

### Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

|                      |                   |
|----------------------|-------------------|
| For Canon 5DMkII     | <del>£99.99</del> |
| For Canon 5DMkIII    | <del>£99.99</del> |
| For Canon 7D         | <del>£99.99</del> |
| For Canon 30/40/50D  | <del>£59.99</del> |
| For Canon 60D        | <del>£69.99</del> |
| For Canon 450D       | <del>£69.99</del> |
| For Canon 550D       | <del>£69.99</del> |
| For Canon 600D/650D  | <del>£69.99</del> |
| For Canon 1000D      | <del>£69.99</del> |
| For Nikon D80/D90    | <del>£59.99</del> |
| For Nikon D800/D800E | <del>£99.99</del> |
| For Nikon D7000      | <del>£99.99</del> |

### KOOD

#### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters

|                             |                  |
|-----------------------------|------------------|
| <b>P-Type Adapter Rings</b> |                  |
| 49mm Adapter Ring           | <del>£4.99</del> |
| 52mm Adapter Ring           | <del>£4.99</del> |
| 55mm Adapter Ring           | <del>£4.99</del> |
| 58mm Adapter Ring           | <del>£4.99</del> |
| 62mm Adapter Ring           | <del>£4.99</del> |
| 67mm Adapter Ring           | <del>£4.99</del> |
| 72mm Adapter Ring           | <del>£4.99</del> |
| 77mm Adapter Ring           | <del>£4.99</del> |
| 82mm Adapter Ring           | <del>£4.99</del> |

|                       |                  |
|-----------------------|------------------|
| <b>P-Type Holders</b> |                  |
| Holder Standard       | <del>£5.99</del> |
| Holder Wide Angle     | <del>£6.99</del> |
| Hood Modular          | <del>£6.99</del> |

|   |                  |
|---|------------------|
| <b>P-Type Filter Wallet</b>   |                  |
| A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters | <del>£9.99</del> |

#### P-Type Six-Piece Neutral Density Filter Kit

|               |  |
|---------------|--|
| <b>£49.99</b> |  |
| <b>£43.99</b> |  |

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

|                           |                   |
|---------------------------|-------------------|
| ES-62 Canon 50/1.8        | <del>£9.99</del>  |
| ES-7111 Canon 50/1.4      | <del>£9.99</del>  |
| ET-60 Canon 75-300/4-5.6  | <del>£9.99</del>  |
| ET-65B Canon 70-300/4-5.6 | <del>£9.99</del>  |
| ET-67 Canon 100/2.8 Macro | <del>£9.99</del>  |
| ET-67B Canon 60/2.8       | <del>£9.99</del>  |
| EW-60C Canon 18-55 IS     | <del>£7.99</del>  |
| EW-73B Canon 17-85 IS     | <del>£9.99</del>  |
| EW-78BII Canon 28-135 IS  | <del>£9.99</del>  |
| EW-78D Canon 18-200 IS    | <del>£9.99</del>  |
| EW-78E Canon 15-85 IS     | <del>£12.99</del> |
| EW-83E Canon 17-40/4.0    | <del>£12.99</del> |
| EW-83J Canon 17-55/2.8    | <del>£12.99</del> |
| HB-25 Nikon 24-85, 24-120 | <del>£12.99</del> |
| HB-37 Nikon 55-200 VR     | <del>£7.99</del>  |
| HB-45 Nikon 18-55 VR      | <del>£7.99</del>  |
| SH-006 Sony 18-70/3.5-5.6 | <del>£9.99</del>  |
| SH-108 Sony 18-55/3.5-5.6 | <del>£9.99</del>  |

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

|                             |                   |
|-----------------------------|-------------------|
| <b>Screw-Fit Lens Hoods</b> |                   |
| 52mm Shaped Petal Hood      | <del>£6.99</del>  |
| 55mm Shaped Petal Hood      | <del>£6.99</del>  |
| 58mm Shaped Petal Hood      | <del>£6.99</del>  |
| 62mm Shaped Petal Hood      | <del>£7.99</del>  |
| 67mm Shaped Petal Hood      | <del>£7.99</del>  |
| 72mm Shaped Petal Hood      | <del>£7.99</del>  |
| 77mm Shaped Petal Hood      | <del>£9.99</del>  |
| 82mm Shaped Petal Hood      | <del>£11.99</del> |
| 46mm Rubber Hood            | <del>£3.99</del>  |
| 52mm Rubber Hood            | <del>£3.99</del>  |
| 55mm Rubber Hood            | <del>£3.99</del>  |
| 58mm Rubber Hood            | <del>£3.99</del>  |
| 62mm Rubber Hood            | <del>£4.99</del>  |
| 67mm Rubber Hood            | <del>£5.99</del>  |
| 72mm Rubber Hood            | <del>£5.99</del>  |
| 77mm Rubber Hood            | <del>£5.99</del>  |

### KOOD

#### Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

|  |                   |
|--|-------------------|
| <b>UV / Haze Filters</b>   |                   |
| Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy. |                   |
| 46mm UV / Haze   | <del>£6.99</del>  |
| 52mm UV / Haze   | <del>£6.99</del>  |
| 55mm UV / Haze   | <del>£7.99</del>  |
| 58mm UV / Haze   | <del>£8.99</del>  |
| 62mm UV / Haze   | <del>£9.99</del>  |
| 67mm UV / Haze   | <del>£10.99</del> |
| 72mm UV / Haze   | <del>£11.99</del> |
| 77mm UV / Haze   | <del>£14.99</del> |
| 82mm UV / Haze   | <del>£17.99</del> |
| 86mm UV / Haze   | <del>£22.99</del> |

More sizes in stock, from 24 to 86mm!

#### Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

|               |                   |
|---------------|-------------------|
| 52mm Skylight | <del>£7.99</del>  |
| 55mm Skylight | <del>£8.99</del>  |
| 58mm Skylight | <del>£9.99</del>  |
| 62mm Skylight | <del>£10.99</del> |
| 67mm Skylight | <del>£11.99</del> |
| 72mm Skylight | <del>£13.99</del> |
| 77mm Skylight | <del>£16.99</del> |

More sizes in stock, from 30 to 105mm!

#### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

|                   |                   |
|-------------------|-------------------|
| 52mm Close-Up Set | <del>£26.99</del> |
| 55mm Close-Up Set | <del>£29.99</del> |
| 58mm Close-Up Set | <del>£34.99</del> |

More sizes in stock, from 46 to 77mm!

#### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

|                             |                   |
|-----------------------------|-------------------|
| 52mm 2.0X or 0.5X converter | <del>£35.99</del> |
| 55mm 2.0X or 0.5X converter | <del>£37.99</del> |
| 58mm 2.0X or 0.5X converter | <del>£39.99</del> |

More sizes in stock, from 46 to 82mm!

|  |                       |
|--|-----------------------|
| <b>Lens Caps</b>   |                       |
| 30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | <del>£3.99</del> each |

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

### KOOD

#### Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

|  |                   |
|--|-------------------|
| <b>Circular Polarising Filters</b>   |                   |
| These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation. |                   |
| 46mm Circular Polarizing   | <del>£18.99</del> |
| 52mm Circular Polarizing   | <del>£19.99</del> |
| 55mm Circular Polarizing   | <del>£21.99</del> |
| 58mm Circular Polarizing   | <del>£24.99</del> |
| 62mm Circular Polarizing   | <del>£29.99</del> |
| 67mm Circular Polarizing   | <del>£34.99</del> |
| 72mm Circular Polarizing   | <del>£39.99</del> |
| 77mm Circular Polarizing   | <del>£44.99</del> |
| 82mm Circular Polarizing   | <del>£49.99</del> |
| 86mm Circular Polarizing   | <del>£59.99</del> |

More sizes in stock, from 27 to 86mm!

#### Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

|                |                   |
|----------------|-------------------|
| 52mm ND4 / ND8 | <del>£11.99</del> |
| 55mm ND4 / ND8 | <del>£12.99</del> |
| 58mm ND4 / ND8 | <del>£14.99</del> |
| 62mm ND4 / ND8 | <del>£17.99</del> |
| 67mm ND4 / ND8 | <del>£22.99</del> |
| 72mm ND4 / ND8 | <del>£29.99</del> |
| 77mm ND4 / ND8 | <del>£34.99</del> |

More sizes in stock, from 37 to 82mm!

#### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

|                             |                   |
|-----------------------------|-------------------|
| 52mm Starburst x4/6/8, each | <del>£11.99</del> |
| 58mm Starburst x4/6/8, each | <del>£15.99</del> |
| 67mm Starburst x4/6/8, each | <del>£21.99</del> |
| 72mm Starburst x4/6/8, each | <del>£27.99</del> |

More sizes in stock, from 46 to 82mm!

#### FaderND MkII (2-8 stop)

|                   |                   |
|-------------------|-------------------|
| 52mm FaderND MkII | <del>£56.99</del> |
| 55mm FaderND MkII | <del>£59.99</del> |
| 58mm FaderND MkII | <del>£62.99</del> |
| 62mm FaderND MkII | <del>£69.99</del> |
| 67mm FaderND MkII | <del>£79.99</del> |
| 72mm FaderND MkII | <del>£89.99</del> |
| 77mm FaderND MkII | <del>£99.99</del> |

#### ND500MC (fixed 9 stop)

|              |                   |
|--------------|-------------------|
| 52mm ND500MC | <del>£39.99</del> |
| 58mm ND500MC | <del>£47.99</del> |
| 67mm ND500MC | <del>£55.99</del> |
| 72mm ND500MC | <del>£59.99</del> |
| 77mm ND500MC | <del>£64.99</del> |

Genuine LightCraftWorkshop filters - beware of imitations!

## STEPPING RINGS

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

|         |         |         |         |
|---------|---------|---------|---------|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-46mm | 55-52mm | 58-67mm | 72-67mm |
| 46-49mm | 55-58mm | 62-67mm | 72-77mm |
| 49-52mm | 58-52mm | 62-72mm | 77-72mm |





**The ORIGINAL commission sale specialists**  
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|                              |                                 |             |              |
|------------------------------|---------------------------------|-------------|--------------|
|                              | SL Chrome Body Only .....       | E+ / E++    | E149 -       |
|                              | 24mm F2.8 R 3cam.....           | Exc         |              |
|                              | 24mm F2.8 R OM.....             | E++         |              |
|                              | 28mm F2.8 PCS Shift.....        | E++         | E349 -       |
|                              | 28-70mm F3.5-5.6 R OM.....      | E++         |              |
|                              | 60mm F2.8 Macro R OM.....       | E++         |              |
|                              | 60mm F2.8 R 3cam Macro.....     | Exc         | E349 -       |
|                              | 60-200mm F2.8 Macro + Tube..... | Exc         | E+ / E299 -  |
|                              | 80-200mm F4.5 R 3cam.....       | E+ / E299 - |              |
|                              | 90mm F2.8 R 1cam.....           | E+          |              |
|                              | 90mm F2.8 R 3cam.....           | E++         |              |
|                              | 180mm F2.8 R 3cam.....          | Exc         | E++ / E299 - |
|                              | 180mm F2.8 R OM.....            | E++         |              |
|                              | 180mm F3.4 Apo R 3cam.....      | E++         |              |
| Xpan II + 45mm F4.....       | E+ / E++                        | E149 -      | E189         |
| Xpan + 45mm F4.....          | Exc / Exc+                      | E699 -      | E999         |
| 30mm F5.6 Asph + Finder..... | E++                             | E1,899      |              |
| 90mm F4.....                 | E+ / Mint-                      | E239 -      | E299         |
| Fujifilm 90mm F4.....        | E++                             | E239        |              |
| 45/90mm Centre Filter.....   | E+ / E++                        | E109        |              |

**Large Format - Please Call  
Leica Screw - Please Call**

**Mail Order Hotline** **01463 783850** **The Kirk, Wester Balblair, Beaul, Inverness. IV4 7BQ.** **E: [info@ffordes.com](mailto:info@ffordes.com) F: 01463 782072**





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated)

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# ffordes

photographic

|                          |                             |                     |                       |
|--------------------------|-----------------------------|---------------------|-----------------------|
| 180mm F4 R 3cam          | Exc / E+ £169 - £299        | 180mm F4.5 WN       | Exc / E++ £119 - £149 |
| 500mm F8 MR              | E++ £699                    | 250mm F4.5          | Exc / E+ £129 - £179  |
| 560mm F5.6 Telyt R       | E++ £599                    | 250mm F4.5 W        | E++ £199              |
| 560mm F5.6 Telyt R       | E+ £399                     | 350mm F5.6 Apo      | E+ £499               |
| 2x Extender R            | As Seen / Unused £29 - £179 | 360mm F6            | E+ / E++ £189 - £199  |
| Nikon 35mm F3.5 PC Shift | E+ £249                     | 1.4x Converter      | E++ / £179 - £199     |
| Tamron 70-350mm F4.5     | E+ £169                     | 120 Pro Mag (6x4.5) | E+ £145               |
| Metz 50AF1 Digital       | Mint- £119                  | 220 Pro Mag         | E++ £49               |
| Metz 50AF2 Flash         | E+ £99                      | AE Prism Finder     | E+ £149               |
| Angle Finder R           | E++ £59                     | PD Prism Finder     | E+ £129               |
| Angle Finder R (14300)   | E++ / Mint- £89 - £125      | Winder II           | E+ £49                |
| Macro Adapter R          | E+ / E++ £99 - £125         |                     |                       |
| Motordrive Set R8/R9     | E++ £289 - £299             |                     |                       |
| Motorwinder R            | E+ £49                      |                     |                       |
| Motorwinder R8/R9        | E+ / E++ £149 - £249        |                     |                       |
| R8/R9 Remote control     | E++ £89 - £99               |                     |                       |
| RC Remote Control        | E+ £35                      |                     |                       |

## Minito/Sony - Please Call Nikon Manual - Please Call

|                            |                         |                                  |                         |
|----------------------------|-------------------------|----------------------------------|-------------------------|
| <b>Mamiya 645 Series</b>   |                         | <b>Nikon AF</b>                  |                         |
| 1000S Complete             | E+ £169                 | F5 Anniversary Body Only         | E++ / Mint- £849 - £949 |
| 35mm F3.5 C                | E++ £199                | F5 Body Only                     | E++ / E++ £229 - £349   |
| 35mm F3.5 N                | E++ £199 - £249         | F5 Body + MH30/MH30              | E+ £199                 |
| 45mm F2.8 C                | As Seen £79             | F4E Body Only                    | E+ / E++ £149 - £299    |
| 45mm F2.8 N                | E++ £229                | F4S Body + MF23 Control          | E+ £249                 |
| 55mm F2.8                  | E+ £129 - £149          | F4 Body Only                     | Exc / E++ £99 - £249    |
| 55mm F2.8 N/L Leaf Shutter | E++ £249                | F100 Body Only                   | As Seen £79             |
| 55-110mm F4.5 N            | E+ £199                 | F90X + MB10 Grip                 | E+ £49                  |
| 70mm F2.8 C/US Shutter     | E+ £119                 | F90 Body Only                    | E+ £39 - £69            |
| 70mm F2.8 Leaf Shutter     | E+ £125                 | F90 Black + MB10 Grip            | E+ £69                  |
| 105-210mm F4.5 C ULD       | As Seen / E+ £99 - £149 | F80 Black Body Only              | E+ / E++ £39 - £49      |
| 150mm F2.8 A               | E+ / E++ £189 - £249    | F80 Chrome Body Only             | E++ £49                 |
| 150mm F3.5 C               | E+ / E++ £69 - £115     | F80 Date Body Only               | E++ £59                 |
| 150mm F3.5 N               | E+ / E++ £59 - £99      | F70 Body Only                    | E+ / E++ £19 - £29      |
| 150mm F3.8 Leaf Shutter    | E++ £169 - £199         | F65 Chrome Body Only             | E+ / Mint- £25          |
| 150mm F4 C                 | E+ / E++ £89 - £139     | F60 Chrome Body Only             | As Seen / E++ £15 - £49 |
| 210mm F4 C                 | As Seen / E+ £59 - £139 | F50 Chrome Body Only             | E+ / E++ £119           |
| 300mm F5.6 C               | E+ / Mint- £129         | F50 Black Body Only              | E+ £119                 |
| Komura 2x Converter        | E+ £35                  | F50 Chrome Body Only             | E+ £15                  |
| Teleplus 2x Converter      | E++ £29 - £39           | F801 Body Only                   | E+ £29 - £39            |
| Vivitar 2x Converter       | E+ £49                  | F601 + 35-70mm                   | E+ £49                  |
| 120 Insert                 | E++ £5 - £10            | F601 Body Only                   | Exc / Mint £19 - £49    |
| 138N Super Mag             | E+ £75                  | F601 Date Body Only              | E+ £29                  |
| 220 Insert                 | E+ / Mint- £10 - £20    | Pronea 800i + 24-70mm            | E++ £79                 |
| Polaroid Mag               | E+ / E++ £20 - £29      | Pronea S + 30-80mm               | E+ / E++ £129           |
| AD401 Strobe Bracket       | Unused £45              | 12-24mm F4 G AFS DX ED           | E+ / Mint- £429 - £449  |
| Auto Extension Tube 1      | E+ £20                  | 16-85mm F3.5-5.6 G ED VR AFS DX  | E+ £299                 |
| Auto Extension Tube 2      | E+ / Mint- £20 - £25    | 17-55mm F2.8 AFS DX IFED         | E+ £549                 |
| Auto Extension Tube 3S     | E++ / Mint- £20 - £25   | 18-55mm F3.5-5.6 G AFS DX        | E++ £59                 |
| Cable Release Type A 1m    | E+ £25                  | 18-55mm F3.5-5.6 G AFS DX VR     | E++ £69                 |
| Delux 1 Grip               | E+ £25                  | 18-55mm F3.5-5.6 G AFS DX VR     | E++ £69                 |
| Power Drive N              | E++ £45 - £49           | 18-105mm F3.5-4.5 G AFS DX VR    | Unused £169             |
| Prism Finder 645           | As Seen / E++ £29 - £59 | 18-200mm F3.5-5.6 G AFS DX VR II | E++ £469                |
| Prism Finder N             | E+ £39                  | 20-35mm F2.8 AFD                 | E+ £529                 |

|                          |                             |                                    |                           |
|--------------------------|-----------------------------|------------------------------------|---------------------------|
| <b>Pentax 645 Series</b> |                             | <b>Pentax 67 Series</b>            |                           |
| 645NII Complete          | E++ £699                    | 67II Body Only                     | E+ £949                   |
| 645NII Body + 120 insert | E++ £499                    | 67 Complete + TTL Prism            | As Seen £450              |
| 645N + 45-85mm F4.5 FA   | E++ £799                    | 67 Mirror Up Complete + TTL Prism  | E+ £599                   |
| 645 Complete             | E+ £279                     | 67 Mirror Up + TTL Prism           | E+ £599                   |
| 33-55mm F4.5 AL FA       | E++ / Mint- £1,149 - £1,249 | 67 Mirror Up + Prism               | E+ £299                   |
| 35mm F3.5 A              | E+ £379                     | 35mm F4.5 Fisheye Takumar          | E+ / Mint- £379 - £499    |
| 45mm F2.8 A              | E+ / E++ £159 - £229        | 105mm F4.5 MC                      | Exc / E+ £199 - £349      |
| 45-85mm F4.5 A           | E+ £289                     | 105mm F2.8 MC                      | E+ / E++ £199 - £299      |
| 45-85mm F4.5 FA          | E+ £399                     | 135mm F4 Macro Takumar             | Exc / E+ £129 - £149      |
| 55mm F2.8 A              | E+ £225                     | 200mm F4                           | E+ £199                   |
| 80-160mm F4.5 A          | E+ / E++ £289 - £399        | 200mm F4 Takumar                   | As Seen / E++ £89 - £199  |
| 120mm F4 Macro FA        | Mint- £899                  | 300mm F4                           | E+ / E++ £199 - £349      |
| 150mm F2.8 (IF) FA       | E+ £399                     | 300mm F4 Takumar                   | As Seen / E++ £159 - £349 |
| 150mm F3.5 A             | Unknown / E++ £159 - £199   | 35mm F1.4 AS UMC Canon/Pentax/Sony | E++ £599 - £899           |
| 120 Insert               | E+ / E++ £39                | 16-2x Rear Converter               | E++ £79                   |
| 220 Insert               | E+ / E++ £25 - £59          | Vivitar 2x Converter               | E++ £79                   |

|                                    |                           |                                    |                           |
|------------------------------------|---------------------------|------------------------------------|---------------------------|
| <b>Pentax 67 Series</b>            |                           | <b>Pentax 67 Series</b>            |                           |
| 67II Body Only                     | E+ £949                   | 67II Body Only                     | E+ £949                   |
| 67 Complete + TTL Prism            | As Seen £450              | 67 Complete + TTL Prism            | As Seen £450              |
| 67 Mirror Up Complete + TTL Prism  | E+ £599                   | 67 Mirror Up Complete + TTL Prism  | E+ £599                   |
| 67 Mirror Up + TTL Prism           | E+ £599                   | 67 Mirror Up + TTL Prism           | E+ £599                   |
| 67 Mirror Up + Prism               | E+ £299                   | 67 Mirror Up + Prism               | E+ £299                   |
| 35mm F4.5 Fisheye Takumar          | E+ / Mint- £379 - £499    | 35mm F4.5 Fisheye Takumar          | E+ / Mint- £379 - £499    |
| 105mm F4.5 MC                      | Exc / E+ £199 - £349      | 105mm F4.5 MC                      | Exc / E+ £199 - £349      |
| 105mm F2.8 MC                      | E+ / E++ £199 - £299      | 105mm F2.8 MC                      | E+ / E++ £199 - £299      |
| 135mm F4 Macro Takumar             | Exc / E+ £129 - £149      | 135mm F4 Macro Takumar             | Exc / E+ £129 - £149      |
| 200mm F4                           | E+ £199                   | 200mm F4                           | E+ £199                   |
| 200mm F4 Takumar                   | As Seen / E++ £89 - £199  | 200mm F4 Takumar                   | As Seen / E++ £89 - £199  |
| 300mm F4                           | E+ / E++ £199 - £349      | 300mm F4                           | E+ / E++ £199 - £349      |
| 300mm F4 Takumar                   | As Seen / E++ £159 - £349 | 300mm F4 Takumar                   | As Seen / E++ £159 - £349 |
| 35mm F1.4 AS UMC Canon/Pentax/Sony | E++ £599 - £899           | 35mm F1.4 AS UMC Canon/Pentax/Sony | E++ £599 - £899           |
| 16-2x Rear Converter               | E++ £79                   | 16-2x Rear Converter               | E++ £79                   |
| Vivitar 2x Converter               | E++ £79                   | Vivitar 2x Converter               | E++ £79                   |
| Autobellows                        | E+ / E++ £249 - £349      | Autobellows                        | E+ / E++ £249 - £349      |
| Ae Meter Prism 67II                | Mint- £199                | Ae Meter Prism 67II                | Mint- £199                |

|                                    |                           |                                    |                           |
|------------------------------------|---------------------------|------------------------------------|---------------------------|
| <b>Pentax 67 Series</b>            |                           | <b>Pentax 67 Series</b>            |                           |
| 67II Body Only                     | E+ £949                   | 67II Body Only                     | E+ £949                   |
| 67 Complete + TTL Prism            | As Seen £450              | 67 Complete + TTL Prism            | As Seen £450              |
| 67 Mirror Up Complete + TTL Prism  | E+ £599                   | 67 Mirror Up Complete + TTL Prism  | E+ £599                   |
| 67 Mirror Up + TTL Prism           | E+ £599                   | 67 Mirror Up + TTL Prism           | E+ £599                   |
| 67 Mirror Up + Prism               | E+ £299                   | 67 Mirror Up + Prism               | E+ £299                   |
| 35mm F4.5 Fisheye Takumar          | E+ / Mint- £379 - £499    | 35mm F4.5 Fisheye Takumar          | E+ / Mint- £379 - £499    |
| 105mm F4.5 MC                      | Exc / E+ £199 - £349      | 105mm F4.5 MC                      | Exc / E+ £199 - £349      |
| 105mm F2.8 MC                      | E+ / E++ £199 - £299      | 105mm F2.8 MC                      | E+ / E++ £199 - £299      |
| 135mm F4 Macro Takumar             | Exc / E+ £129 - £149      | 135mm F4 Macro Takumar             | Exc / E+ £129 - £149      |
| 200mm F4                           | E+ £199                   | 200mm F4                           | E+ £199                   |
| 200mm F4 Takumar                   | As Seen / E++ £89 - £199  | 200mm F4 Takumar                   | As Seen / E++ £89 - £199  |
| 300mm F4                           | E+ / E++ £199 - £349      | 300mm F4                           | E+ / E++ £199 - £349      |
| 300mm F4 Takumar                   | As Seen / E++ £159 - £349 | 300mm F4 Takumar                   | As Seen / E++ £159 - £349 |
| 35mm F1.4 AS UMC Canon/Pentax/Sony | E++ £599 - £899           | 35mm F1.4 AS UMC Canon/Pentax/Sony | E++ £599 - £899           |
| 16-2x Rear Converter               | E++ £79                   | 16-2x Rear Converter               | E++ £79                   |
| Vivitar 2x Converter               | E++ £79                   | Vivitar 2x Converter               | E++ £79                   |
| Autobellows                        | E+ / E++ £249 - £349      | Autobellows                        | E+ / E++ £249 - £349      |
| Ae Meter Prism 67II                | Mint- £199                | Ae Meter Prism 67II                | Mint- £199                |

|  |                         |  |                         |
|--|-------------------------|--|-------------------------|
| <b>Mamiya 645AFD Series</b>                |                         | <b>Mamiya 645AFD Series</b>                |                         |
| 645AFDII Complete                          | Mint- £2,999            | 645AFDII Complete                          | Mint- £2,999            |
| 645AFDII Complete + 2D Digital Back        | E++ £2,999              | 645AFDII Complete + 2D Digital Back        | E++ £2,999              |
| 645AF Body Only                            | E++ / Mint- £299 - £349 | 645AF Body Only                            | E++ / Mint- £299 - £349 |
| 120mm F5.6 HMI Asph PC-TS Apo Digital Mint | £2,199                  | 120mm F5.6 HMI Asph PC-TS Apo Digital Mint | £2,199                  |
| 150mm F3.5 AF                              | E+ / Mint- £249 - £299  | 150mm F3.5 AF                              | E+ / Mint- £249 - £299  |
| 210mm F4 AF ULD                            | E++ £699                | 210mm F4 AF ULD                            | E++ £699                |
| Auto Extension Tube NA401                  | Mint- £99               | Auto Extension Tube NA401                  | Mint- £99               |
| Polaroid Mag 645AFD                        | E+ £39                  | Polaroid Mag 645AFD                        | E+ £39                  |

|                             |                            |                             |                            |
|-----------------------------|----------------------------|-----------------------------|----------------------------|
| <b>Mamiya 77II Series</b>   |                            | <b>Mamiya 77II Series</b>   |                            |
| 43mm F4.5 L + Finder        | E++ / Mint- £899 - £1,049  | 43mm F4.5 L + Finder        | E++ / Mint- £899 - £1,049  |
| 50mm F4.5 L + Finder        | E++ £799 - £799            | 50mm F4.5 L + Finder        | E++ £799 - £799            |
| 65mm F4 L                   | E+ £499                    | 65mm F4 L                   | E+ £499                    |
| 150mm F4.5 L                | E+ / E++ £349 - £399       | 150mm F4.5 L                | E+ / E++ £349 - £399       |
| 210mm F8 L + Finder         | E++ / Mint- £699 - £699    | 210mm F8 L + Finder         | E++ / Mint- £699 - £699    |
| Finder 150/210 FV704        | E++ / Mint- £179 - £199    | Finder 150/210 FV704        | E++ / Mint- £179 - £199    |
| Canon Adapter AD701         | E+ £49                     | Canon Adapter AD701         | E+ £49                     |
| PE702 External Battery Case | E+ £49                     | PE702 External Battery Case | E+ £49                     |
| ZE702 Polarising Filter     | As Seen / Mint- £69 - £149 | ZE702 Polarising Filter     | As Seen / Mint- £69 - £149 |

|                                 |                         |                                 |                         |
|---------------------------------|-------------------------|---------------------------------|-------------------------|
| <b>Mamiya RB67 Series</b>       |                         | <b>Mamiya RB67 Series</b>       |                         |
| Pro S Gold Edition              | Mint- £999              | Pro S Gold Edition              | Mint- £999              |
| Pro S Complete                  | E+ / E++ £399 - £449    | Pro S Complete                  | E+ / E++ £399 - £449    |
| Pro S Complete + Prism          | E+ £399                 | Pro S Complete + Prism          | E+ £399                 |
| Pro S Complete                  | E+ / E++ £259 - £299    | Pro S Complete                  | E+ / E++ £259 - £299    |
| Pro Complete                    | Exc / E+ £249 - £349    | Pro Complete                    | Exc / E+ £249 - £349    |
| 50mm F4.5 C                     | E+ £149 - £199          | 50mm F4.5 C                     | E+ £149 - £199          |
| 65mm F4.5 C                     | E+ £129                 | 65mm F4.5 C                     | E+ £129                 |
| 140mm F4.5 Macro KL ML-A        | E+ £199                 | 140mm F4.5 Macro KL ML-A        | E+ £199                 |
| 180mm F4.5                      | As Seen / E+ £69 - £149 | 180mm F4.5                      | As Seen / E+ £69 - £149 |
| 180mm F4.5 C                    | As Seen / E+ £59 - £149 | 180mm F4.5 C                    | As Seen / E+ £59 - £149 |
| 180mm F4.5 KL-A                 | E+ £175                 | 180mm F4.5 KL-A                 | E+ £175                 |
| 250mm F4.5 C                    | Exc £89                 | 250mm F4.5 C                    | Exc £89                 |
| 360mm F6.3                      | E+ £199                 | 360mm F6.3                      | E+ £199                 |
| Komura 2x Converter             | E+ £45                  | Komura 2x Converter             | E+ £45                  |
| Vivitar 2x Converter            | E+ £45                  | Vivitar 2x Converter            | E+ £45                  |
| Auto Extension Tube No1         | E+ / E++ £39 - £55      | Auto Extension Tube No1         | E+ / E++ £39 - £55      |
| Auto Extension Tube No1 (ProSD) | E+ £59                  | Auto Extension Tube No1 (ProSD) | E+ £59                  |
| Angle Finder                    | E+ £25                  | Angle Finder                    | E+ £25                  |
| Prism Finder                    | E+ £49                  | Prism Finder                    | E+ £49                  |
| Pro 120 Mag                     | E++ £39                 | Pro 120 Mag                     | E++ £39                 |
| Pro 220 Mag                     | E++ £145                | Pro 220 Mag                     | E++ £145                |
| ProSD 120 Mag (6x4.5)           | E++ £65                 | ProSD 120 Mag (6x4.5)           | E++ £65                 |

|                           |                       |                           |                       |
|---------------------------|-----------------------|---------------------------|-----------------------|
| <b>Mamiya RZ67 Series</b> |                       | <b>Mamiya RZ67 Series</b> |                       |
| Pro 1 Complete            | E+ £449               | Pro 1 Complete            | E+ £449               |
| Pro Complete              | E+ / E++ £449 - £599  | Pro Complete              | E+ / E++ £449 - £599  |
| 50mm F4.5                 | Exc / E++ £189 - £350 | 50mm F4.5                 | Exc / E++ £189 - £350 |
| 50mm F4.5 W               | E+ / Mint £199 - £399 | 50mm F4.5 W               | E+ / Mint £199 - £399 |
| 50mm F4.5                 | E+ £249               | 50mm F4.5                 | E+ £249               |
| 75mm F4.5 Shift W         | E+ / E++ £399 - £549  | 75mm F4.5 Shift W         | E+ / E++ £399 - £549  |
| 90mm F4.5                 | E+ £125               | 90mm F4.5                 | E+ £125               |
| 100-200mm F2.8 W          | E+ £199               | 100-200mm F2.8 W          | E+ £199               |
| 140mm F4.5 Macro ML-A     | E++ £299              | 140mm F4.5 Macro ML-A     | E++ £299              |
| 140mm F4.5 Macro W        | E+ / E++ £189 - £259  | 140mm F4.5 Macro W        | E+ / E++ £189 - £259  |
| 180mm F4.5 Macro W        | E++ £399              | 180mm F4.5 Macro W        | E++ £399              |
| 180mm F4.5                | Mint- £159            | 180mm F4.5                | Mint- £159            |
| 180mm F4.5 Sekor          | E++ £149              | 180mm F4.5 Sekor          | E++ £149              |
| 180mm F4.5 W              | E++ £129              | 180mm F4.5 W              | E++ £129              |

|                           |                       |                           |                       |
|---------------------------|-----------------------|---------------------------|-----------------------|
| <b>Mamiya RZ67 Series</b> |                       | <b>Mamiya RZ67 Series</b> |                       |
| Pro 1 Complete            | E+ £449               | Pro 1 Complete            | E+ £449               |
| Pro Complete              | E+ / E++ £449 - £599  | Pro Complete              | E+ / E++ £449 - £599  |
| 50mm F4.5                 | Exc / E++ £189 - £350 | 50mm F4.5                 | Exc / E++ £189 - £350 |
| 50mm F4.5 W               | E+ / Mint £199 - £399 | 50mm F4.5 W               | E+ / Mint £199 - £399 |
| 50mm F4.5                 | E+ £249               | 50mm F4.5                 | E+ £249               |
| 75mm F4.5 Shift W         | E+ / E++ £399 - £549  | 75mm F4.5 Shift W         | E+ / E++ £399 - £549  |
| 90mm F4.5                 | E+ £125               | 90mm F4.5                 | E+ £125               |
| 100-200mm F2.8 W          | E+ £199               | 100-200mm F2.8 W          | E+ £199               |
| 140mm F4.5 Macro ML-A     | E++ £299              | 140mm F4.5 Macro ML-A     | E++ £299              |
| 140mm F4.5 Macro W        | E+ / E++ £189 - £259  | 140mm F4.5 Macro W        | E+ / E++ £189 - £259  |
| 180mm F4.5 Macro W        | E++ £399              | 180mm F4.5 Macro W        | E++ £399              |
| 180mm F4.5                | Mint- £159            | 180mm F4.5                | Mint- £159            |
| 180mm F4.5 Sekor          | E++ £149              | 180mm F4.5 Sekor          | E++ £149              |
| 180mm F4.5 W              | E++ £129              | 180mm F4.5 W              | E++ £129              |

|                           |                       |                           |                       |
|---------------------------|-----------------------|---------------------------|-----------------------|
| <b>Mamiya RZ67 Series</b> |                       | <b>Mamiya RZ67 Series</b> |                       |
| Pro 1 Complete            | E+ £449               | Pro 1 Complete            | E+ £449               |
| Pro Complete              | E+ / E++ £449 - £599  | Pro Complete              | E+ / E++ £449 - £599  |
| 50mm F4.5                 | Exc / E++ £189 - £350 | 50mm F4.5                 | Exc / E++ £189 - £350 |
| 50mm F4.5 W               | E+ / Mint £199 - £399 | 50mm F4.5 W               | E+ / Mint £199 - £399 |
| 50mm F4.5                 | E+ £249               | 50mm F4.5                 | E+ £249               |
| 75mm F4.5 Shift W         | E+ / E++ £399 - £549  | 75mm F4.5 Shift W         | E+ / E++ £399 - £549  |
| 90mm F4.5                 | E+ £125               | 90mm F4.5                 | E+ £125               |
| 100-200mm F2.8 W          | E+ £199               | 100-200mm F2.8 W          | E+ £199               |
| 140mm F4.5 Macro ML-A     | E++ £299              | 140mm F4.5 Macro ML-A     | E++ £299              |
| 140mm F4.5 Macro W        | E+ / E++ £189 - £259  | 140mm F4.5 Macro W        | E+ / E++ £189 - £259  |
| 180mm F4.5 Macro W        | E++ £399              | 180mm F4.5 Macro W        | E++ £399              |
| 180mm F4.5                | Mint- £159            | 180mm F4.5                | Mint- £159            |
| 180mm F4.5 Sekor          | E++ £149              | 180mm F4.5 Sekor          | E++ £149              |
| 180mm F4.5 W              | E++ £129              | 180mm F4.5 W              | E++ £129              |

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|-------------------------|-----------------------|---|----------------------------|-----------------------|
| 50mm F4.5               | Exc / E++ £189 - £350 | E+ / E++ £249 - £349                          | AF280 Flash                | E++ / E++ £130 - £349 |
| 50mm F4.5 W             | E+ / Mint £199 - £399 | E++ £339 - £439                               | AF400 Flash                | E++ / E++ £149 - £349 |
| 50mm F4.5               | E+ £249               |   | Autobellows + 100mm F4 SMC | E++ £199              |
| 75mm F4.5 Shift W       | E+ / E++ £399 - £549  | E+ £219                                       | FB1 + F1 Action Filter     | E++ £199              |
| 90mm F4.5               | E+ £125               | Tamron 11-18mm F4.5-5.6 Di II                 | Hotsheet Grip              | E+ / Mint £299        |
| 100-200mm F2.8 W        | E+ £199               | Tamron 17-50mm F2.8 XR Di II VC LD Aspherical | Li Grip                    | E++ £299              |
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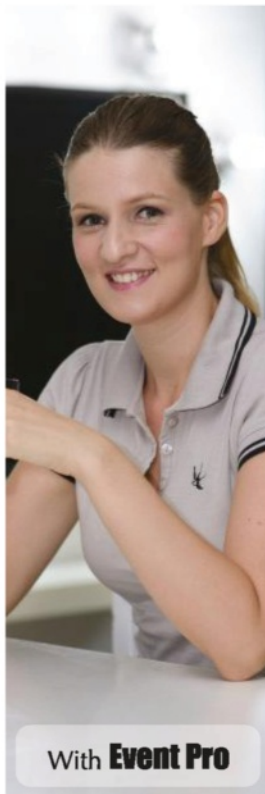


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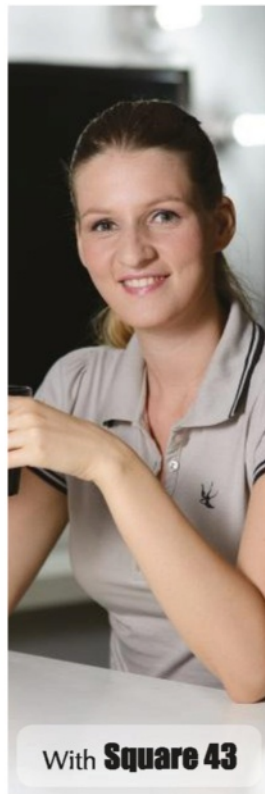
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**Small Tripod Bag SAVE £15** £4.95

### BRAUN LW-130 TRIPOD KIT

A lightweight and compact tripod. It features a quick release platform and has a 3 way pan head with a spirit level. The center column is geared with a crank and the legs are braced for extra stability. It has 3 leg sections that are constructed from anodised aluminium. There is a carrying strap for easy transportation. It also has anti-slip rubber feet and a hook so that you can hang a bag for added stability. A carry bag is included. Max height: 130cm. Min height: 56cm. Closed height: 56cm.

**Weight: 940g. Load: 3kg.**  
**LW-130 Tripod Kit** £19.95  
**LW-160 Tripod Kit** £27.35

### SLIK SPRINT MINI GM II KIT

Setting up is simple and secure with fast, easy to use SLIK speed release leg locks and gearless center column for quick height adjustments. The head features a precision milled aluminum ball. Max height: 138cm. (110cm column down). Min height: 16.2cm. Closed height: 36cm. Weight: 0.74kg. Load: 2.26kg.

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Features a new system that allows the 6 section tripod legs to reverse in on themselves, therefore making this tripod extremely compact but will still open to a practical full height. It also includes a 2-section telescopic centre column for extra height when the tripod is fully extended. This tripod is the ideal travel solution. It comes complete with Velbon's QHD-53D ball & socket head, which includes a DIN standard platform for easy attachment to your camera. Max height: 156.5cm. Min height: 29cm. Closed height: 29.5cm. Weight: 1.17kg. Load: 2kg.

**Ultra Ultek UT-43DII SAVE £50** £99.55  
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### HAMA TRAVELLER COMPACT PRO

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**Traveller compact Pro SAVE £27** £32.99

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**Befree MKBFRA4-BH Kit** £169.95  
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| Nikkor TC 301 2x        | M9 Digital                 | RB Polaroid back           | £90  |
| Nikon S2 f1.4           | 15/4.5 Voigt               | <b>Mamiya 645</b>          |      |
| 55-200 APS              | Leica V-lux 20 boxed       | 150/3.5                    | £120 |
| 85/f1.4 AFR             | M 90/f2 Summicron          | 45/2.8                     | £220 |
| SB400 flash             | M 135/2.8 Elmarit M        | Prism Anger                | £100 |
| 75-240 AFD              | Leica M4 meter             | 300/5.6                    | £230 |
| 55-200 AFS VR           | Leica M1 body              | 55/f2.8                    | £150 |
| 12-24 AFS G             | Canon Serenar 135/f4       | 75-150 Zoom                | £240 |
| 17-70 2.8/4 Sigma       | <b>Bronica</b>             | AE Prism Finder            | £180 |
| 30/f1.4 Sigma           | ETRS + 40/f4 + w/level     | 645 Polaroid Back          | £75  |
| SB800 flash             | ETRS + AE2 Prism + 150/3.5 | 200/f4                     | £170 |
| 28-200 AFG              | E28 close up Tube          | 105-210 Zoom               | £240 |
| 18-250 CS Sigma         | 75/2.8 ETR                 | AC 645N back               | £50  |
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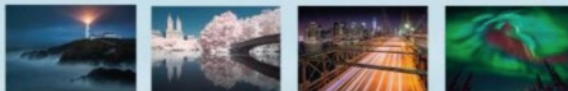
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# ROGER HICKS

Can you relive your youth by using an old camera from the days when you were poor but happy? Roger Hicks finds out

**WE WAS** poor, but we was 'appy. It's a perennial refrain. And, no doubt, there's a degree of truth in it. If I think back to my university days, I was in many ways poor. One of my standard meals was Knorr packet pea soup with a couple of frankfurters sliced into it, and black bread. I had a bicycle with a Sturmey-Archer three-speed hub gear of variable reliability, and every now and then it would miss a gear, with coccyx-jarring results.

And yet, I remember it as a sort of golden age, carrying my old Leica everywhere, shooting all the time, as much film as I could afford (which wasn't much). Yes, a Leica sounds affluent, but my 1936 Illa cost me £30 in 1969. Even going back 40-odd years, that wasn't a fortune.

One of the reasons I was 'appy, I have no doubt, was freedom. I was no longer a schoolboy. All right, I had no money and I was studying law, but novelty, excitement and the freedom to take pictures whenever I wanted more than made up for that.

My girlfriend was the other reason I was 'appy. We were hopelessly in love. We were at school when we met. She was two and a half years younger than I, so my first year at university was without her. Then we started living together, during term times only, in a bed-sitter with a single bed, a Baby Belling and a shared bathroom. During her second year we broke up and I moved into a shared flat.

This is surely the core of poor but 'appy: a combination of novelty and selective memory. I had never been that much in love before, let alone lived with the love of my life, and photography was still pretty new too. But just recently I realised another little twist of selective cognition that affects 'poor but 'appy'. It is how we take it for granted when we are not poor. Cars, not cameras, brought it home to me.

Through historical accident, we've ended up owning three cars. One is a 1972 88in Series III Land Rover, which I've had for most of the 21st century. I have a regular column in *Land Rover World* magazine, and this, plus other articles, just

about pays for the running expenses.

The problem is, it's hellish thirsty. It's also very heavy to drive, with no power anything, and my wife Frances is only a bit over 5ft tall. In 2009, therefore, we bought a 1990 Seat Marbella. It's a wonderful little car and the fuel savings paid for it in a couple of years. Unfortunately, late last year the differential started making nasty noises, and spares are not easy to find. So we bought an easily repairable French car, a Peugeot 309, but we haven't got rid of the Seat yet.

Recently, I drove it to the next village, where there's a superb new baker. And I realised: it's a poor but 'appy car. Yes, it's noisy, and slow, and cramped, and its long-term reliability is questionable, but it was a beautiful sunny day and for a few minutes I was young again. It had become

an adventure just to go to the next village to buy bread to share with the woman I love.

Which led me, of course, to wonder whether I could rediscover in my photography that same sense of immediacy, of

connectedness, and (for that matter) of youth. I still have the old Illa, but alas it has developed a fault that has defied the best repairs. So, what about one of my other Leicas? I have an M9, M8, MP, M4-P and M2. Yet Leicas have been a part of how I earn my living for more than 30 years – they are tools, not toys. Being honest, even if my Illa still worked, I couldn't go back to it and my student self.

This is the fundamental truth of 'poor but 'appy'. You can't go back. Even if you could, you probably wouldn't want to. When you're 20, you don't really imagine yourself at 60, but if I had, I don't think I could reasonably have wished for more than I have, except for a bit more money. I've been married to the same wonderful woman for more than half my life; we own the roof over our heads, free and clear; our means are more modest than most people imagine, but we can live comfortably within them; we eat and drink well. That wipes the floor with being poor but 'appy 40-odd years ago, even if I do have three cars and five Leicas. **AP**

**'Being honest, even if my Illa still worked, I couldn't go back to it and my student self'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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